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Selections from
Schiller's Poems

German
A. B.

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Selections from Schiller's Poems.

Edited with Introduction, Notes and Vocabulary.

by
Frances Kelley.

Thesis
For the Degree of
A. B.
in the
College
of
Literature and Arts.

of the
University of Illinois.

Presented
June 1901.

UNIVERSITY OF ILLINOIS

May 30 1901

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Frances Kelley

ENTITLED Selections from Schiller's Poems, Edited with
Introduction, Notes and Vocabulary


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OF A. B.

Lewis A. Rhoades,

HEAD OF DEPARTMENT OF

German.



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To
Dr. Lewis A. Rhoades,
Professor of German, in the
University of Illinois.
In Remembrance of his
Friendly and Sympathetic Attitude
toward the
Class of '01.

The State of Illinois
Department of Agriculture
Bureau of Plant Industry
Chicago, Illinois
January 1, 1911

Preface.

This volume is presented to meet the demand for an edition of Schiller's poems, suitable for high school use. In the 'Introduction,' Schiller's relation to Poetry and the forces influencing his attitude are shown. The story of his life is omitted, as it may be easily found elsewhere. The special introduction, of each poem gives the date of composition, sources of information and any special items of interest that may have been found. The notes contain no translations, but such suggestions regarding Classical, grammatical, geographical, vague or unusual allusions as have been deemed necessary or advisable for understanding and enjoying these masterpieces of art. The vocabulary contains idioms needing translation. The sources of information are given, that any one desiring fuller explanation may readily find it.

Frances Kelley.

June 1901.



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Introduction.

"There is no writer so well known, none so honored among the masses of German people, as Friedrich Schiller. Not Luther, nor Goethe nor any one has ever got so close to the great, honest, German heart as he." (Introduction to Wilhelm Tell, Deering, V.)

In variety and beauty of thought, his minor poems are rivalled, in Germany, only by Goethe. (Blackwood Magazine, LII, 256)

Körner divided these poems into three periods, in accordance with the historical ideas of poetry. Publishers and Commentators agree to this arrangement, yet lines cannot be closely drawn and such distinction is somewhat hazardous since Schiller neither undertook nor contemplated such a work. (Goedeke, 7.)

The first period, 1769-1785, with its emotional, bombastic, overloaded verse is devoted to drama and lyrics; the second, 1785-

1790, a period of greater repose, a subdued melody, whether in joy, doubt, sorrowful passion or artistic gleams, is the time of philosophical study, while the third, 1790-1800, reveals the repose of mature genius and developed judgment.

(Lytton, 14, Goethe's Cell, Introduction to).

The two great German poets, Goethe and Schiller, stand in contrast and harmony. Goethe, the artist of Nature and human affections, "whose songs gushed from his heart," with that wealth of experience gained from the outer world which he pictured so skillfully. Schiller, the poet of history and human aspirations, striving for brilliant effects in his work wrought by laborious study. His early secluded life at the Academy, gave no poetic material, but drove his fancy, rather, into the boundless region of thought. After leaving his early surroundings, new experiences were gained and he desired to deal with reality in his writings, but habits were already formed and genius did not take kindly to a new channel, so he gladly returned to the beaten path. Schiller describes Goethe as a naive poet, a natural poet depicting real-

ity and himself as sentimental, striving to be natural, when picturing the ideal. (Scherer, II, 206.)

Both poets began their work as true disciples of the Storm and Stress movement. Their early works were not so much artistic products as outcries of souls, longing to help suffering people all about (336 Francke).

Schiller's early poems, as well as Goethe's, have been characterized as nature poems, but this classification may only be made in contrasting them with the classic work of the third period. (V. I, 5.)

The early poems of Schiller are of his own life's blood as it were, reflecting his wild and turbulent youth, inspired by revolutionary zeal. Early in his career he showed philosophic, speculative thought. He had neither inclination nor opportunity to use Greek models, but was influenced by Klopstock and similar writers of his time. He frequently uses bold and original, as well as dark and extravagant expressions. We find a freedom in word arrangement, irregular construction of stanza and verse and imperfect rhyme, which Goethe would

not have used; but, on the other hand, his work is well planned and the thought sustained in a manner worthy of praise, especially when his youth is considered.

(— Scherer, I:201 V. I, 7.)

His first work of which we know, is a New Year's Greeting to his parents, written in 1769, and we find several poems but, when he reaches his twentieth year, the poetic talent began to develop more visibly. (V. I, 9.)

His love songs are exalted and formless — individual feeling is lacking and the loved one is not clearly pictured — she is merely a fancy. His sublime pictures also bear traces of melancholy reflections. (Hillebrandt, 359. V. I, 7-8.)

But, as Goethe rose above the turbulent spirit of the time, Schiller finding happy friendship, rose to a free and purified height.

In the spring of 1785, when Schiller settled at Leipzig, new elements appeared in his poems. His style became surer — extravagant confusion of thought, bombast, began to disappear. The poems An die Freude, Die Götter Griechenlands, Die Künstler, reveal these tendencies.

After leaving Stuttgart, his life was un-

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settled and full of hardships which were not productive of lyrics, but directed him more and more toward the drama.

In the years 1782-1785 are several poems of little value, which may be considered as transitional poems from the first to the second period, so only a few are honored with a place in the second period proper. (V. I, 170)

After writing Die Künster, Schiller rested from poetical composition for six years and, when he again found expression in verse, it was in a greatly changed style. He had made the sad discovery that existence demanded more substantial food than poetry, so began the study of history but ere he proceeded far, recognizing his insufficient knowledge of the world and of mankind, began work in philosophy. Schiller was not a nature to be content with a skimming of what he undertook but he delved into the depth of his subjects, especially philosophy. History was necessary for his development - it furnished him with material which experience had denied him, but its interest was more of a passing nature, while philosophy attracted him more and more. (V. I. 5. Scherer II. Vilmar, 431.)

The closer study of Greek is another influence

on Schiller's works. He admitted the need of the ancients to purify his style. His style is influenced by the study but the most brilliant examples are found in the poems of the third period. He begins with translations, then writes imitations, choosing Euripides as a model.

(V. II, 6-7. Scherer II. Francke, 372. Hillebrandt: 88)

The true friendship with Goethe, established in 1794, probably had as much effect on Schiller as any other influence. Goethe and Schiller were each inspired by the other - Goethe to fresh activity, Schiller to a return from science to poetry. Not until 1795 was the change of style noticeable in Schiller's work. At first his work seemed burdensome but his own spirit soon returned, removing this difficulty. Schiller acquires the power of objective treatment, of self renunciation. Hoffmeister says, "He wins his genius". In 1795 we find his finely wrought, Culture-Historic poem, Der Spaziergang, and in 1797 the historically influenced ballads dealing with classic and medieval subjects. He preferred subjects admitting pathetic treatment, and with his intellectual, moral and poetic power, inserted common feelings, universal truths, winning the way to the hearts

of his readers. (V. II. 7-12. Schiller II, 201-208 France 348)

"For bold conception, deep poetic feeling and rich fancy, Schiller is unsurpassed as a ballad writer, even Goethe acknowledged his own inferiority". (Deering's Introd. to Sch. II.)

Schiller, in deep feeling which he puts into his poems, has been compared to Goethe. — "In richness he is simple, in sentiment manly, in philosophy, broad and large". (Blackwood Magazine, 286)

He is one of those poets whom one cannot fully appreciate without reading many poems, one who is to be appreciated at any age or in any station of life. His form is sometimes open to criticism, but thought is more important than form.

His work is of a deeply spiritual nature. He rises above disappointment, weakness and privation to pure, submissive, calmness.

In twentyfive years he accomplished the work of a long life, in a remarkable degree of excellence. (Deering's Introd. to Sch. II)

The well-beloved poet established for himself a fame which is increasing with time, for he is the poet of truth whose works exalt and inspire but do not mislead, whom we trust and love.

Melancholie.

An Laura.

It has been generally believed that the name Laura, which Schiller borrowed from Plutarch. (F. 50), referred to Louise wife of the Captain and Quartermaster Vischer, a pretty little woman of about thirty summers, with an abundance of enthusiasm for our poet.

Ernst Fisher, however, maintains that the Lauralieder are a poetic cycle dealing with the philosophy of love, not its pleasures or sorrows; that only the philosophical teaching, not a real person by whom he had been attracted, concerned him; that a name is used to make the teaching direct and thus, more effective.

The poems begin with a fantasy and end with the opposite - a melancholy view of life, showing various stages of feeling of fancy and philosophy. (F. 49-53)

Melancholie is painted in such dark colors and with such a dim outline that its

symbolic character may readily be seen. Such feelings, as represented, would be too unnatural! Why, in the midst of happiness, should misere thought slide into his mind? (F. 50-3)

The poem begins with praises of Laura's youthful beauty, in which simple yet beautiful similes and metaphors are introduced. From the idea of youth and strength, we are led to thoughts of the future - death and transition - of which we find illustrations in Nature. Beauty will fade - strength will wane, death will approach, is approaching! The song closes with the wish that the poet may depart from life in the fullness of strength, rather than experience the weakness of old age and the loss of faculties. (D. Vol. 38-40, 9:59)

The Laurabilder were probably written in 1781 or the early part of 1782, and show the storm and stress influence. Viehoff says that these poems were already written in the spring of 1782 and that Schiller lived at the house of Louise, whose husband had died two years

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previously (1779).

(V.)

The poem is divided into irregular stanzas of from seven to eighteen verses, which consist of no regular number of feet but range from seven to twelve. In its construction, each stanza might be considered as a poem of its own. The greater numbers of rhymes are masculine, but a number of feminines occur.

Laura — Sonnenaufgangsglut
Brennt in deinen goldnen Blicken,
In den Wangen springt purpurisch Blut,
Deiner Thränen Perlenflut
Nennt noch Mutter das Entzücken —
Dem der schöne Tropfe taut,
Der darin Vergöttrung schaut,
Ach, dem Jüngling, der belohnet wimmert,
Sonne find ihm aufgedämmert!

This first stanza portrays the external appearance of the beloved one.

(V. 1: 78)

3. springt, because of the quick movement (D. vol. 38-40, 9: p. 60)

4. Tears of joy, not of sorrow! (P. 13)

5. Mutter, in apposition with das Entzücken.

6. Dem, refers to dem Jüngling. Schiller often puts the relative clause before the noun. (V. 1, 179.)

7. Vergöttrung, the highest exaltation. (D. vol. 38-40, 9: p. 60)

8. wimmert, exceptionally, by joy. (D. vol. 38-40, 9: p. 60)

Laura's soul speaking through her eyes clears the gloominess. The charms of the world delight her but only trouble him. (D. vol. 38-40, 9: p. 60)

Deine Seele, gleich der Spiegelwelle Silberklar und sonnenhelle, Malet noch den trüben Herbst um dich; Wüsten, öb' und schauerlich, Lichten sich in deiner Strahlenquelle; Düster Zukunft Nebelsterne Goldet sich in deinem Sterne; Lächelst du der Reize Harmonie? Und ich weine über sie. —	10 18
Untergrub denn nicht der Erde Feste Lange schon das Reich der Nacht? Unser stolz aufstürmenden Paläste, Unser Städte majestät'sche Pracht Ruh'n all' auf modernnden Gebeinen; Deine Nefen saugen süßen Duft Aus Verwesung; deine Quellen weinen Aus dem Becken einer — Menschengruft.	25
Blick' empor — die schwimmenden Planeten, Laß dir, Laura, seine Welten reden! Unter ihrem Birkel flohn Tausend bunte Lenze schon, Türmten tausend Throne sich, Heulten tausend Schlachten fürchterlich. In den eisernen Fluren Suche ihre Spuren! Früher, später reiß zum Grab, Laufen, ach, die Räder ab An Planetenuhren.	30 37

12. Changes the harvest into War.

17. Harmonie der Gege, harmonious beauties of Nature.
(D.Vol. 38-40, 9: p. 60.)

19-26. Every thing beautiful on earth is founded on destruction

20. Reich der Nacht, death, destruction. (D.Vol 38-40, 9: p. 60.)
das Reich is subject of the sentence.

27-37. Centuries and races have passed - even the planets will have a setting (D.Vol 38-40, 9: p. 61.)

27. schwimmenden, in an eternal sea (D.Vol. 38-40, 9: p. 62.)

28. Reue - God's (V. 1: 81.)

29. Birkel = Kreislauf (P. 14.)

30. bunte - because of the beautiful, many colored flowers.

37. Planetenuhren - Saturn is thought of as the god of time. (D.Vol 38-40, 9: p. 62.)

Blinze dreimal — und der Sonnen Pracht
Löschst im Meer der Totennacht!
Frage mich, von wannen deine Strahlen lodern! 40
Bräust du mit des Auges Blut?
Mit der Wangen frischem Purpurblut,
Abgeborgt von mürben Modern?
Wuchernd fürs geliehne Rot,
Wuchernd, Mädchen, wird der Tod
Schwere Zinsen fodern!
Rede, Mädchen, nicht dem Starken Hohn!
Eine schönre Wangenröte
Ist doch nur des Todes schönrer Thron;
Hinter dieser blumigten Tapete 50
Spannt den Bogen der Verderber schon —
Glaub' es — glaub' es, Laura, deinem Schwärmer:
Nur der Tod ist's, dem dein schmachtend Auge winkt;

Why should she boast of her charms when she is doomed to destruction.

Blinze dreimal, an extravagant poetical figure. (D. vol. 38-40, 9: 62.)

39. Löscht - as a candle, and the resulting darkness is considered as nacht. (D. vol. 38-40, 9: p. 62.)

40 Frage mich - more natural, frage dich. (V. 1: 82.)

43. She, as well as material things mentioned in stanza III.

44. Rot, youthful color (V. 1: 82.)

46. Because as Wucherer with lusternder Gier falls upon his victim. — (D. vol. 38-40, 9 p. 63.)

47 dem Starken - death. (P. 15.)

50 Tapete - these rosy cheeks. (P. 15.)

Death desires the beautiful and is already approaching Laura.

51. Verderber, death

52. Schwärmer, the poet (D. vol. 38-40, 9: 63.)

53, Ihr schmachtender Blick winkt nur dem Tode, indem er diesen ihr näher bringt. (D. vol. 38-40, 9: 63.)

Jeder deiner Strahlenblide trinkt
 Deines Lebens farges Lämpchen ärmer; 55
 Meine Pulse, prahlest du,
 Hüpfen noch so jugendlich von dannen —
 Ach! die Kreaturen des Tyrannen
 Schlagen tödtlich der Verwesung zu.
 Auseinander bläst der Tod geschwind 60
 Dieses Lächeln, wie der Wind
 Regenbogenfarbiges Geschäume.
 Ewig fruchtlos suchst du seine Spur,
 Aus dem Frühling der Natur,
 Aus dem Leben, wie aus seinem Reime, 65
 Wächst der ew'ge Bürger nur.
 Weh! entblättert seh' ich deine Rosen liegen,
 Bleich erstorben deinen süßen Mund,
 Deiner Wangen wallendes Rund 70
 Werden rauhe Winterstürme pflügen,
 Düst're Jahre Nebelschein
 Wird der Jugend Silberquelle trüben,
 Dann wird Laura — Laura nicht mehr lieben,
 Laura nicht mehr liebenswürdig sein.

- 54-55 Life is compared to an oil lamp. (D. 38-40, 9; 63)
 56. The quicker pulse-beat even more quickly consumes the strength of life. (V. 1: 82)
 57. Tyrannen, death (D. 38-40, 9: 63) Krea-
turen, the pulse. (V. 1: 82)
 62. Putsche considers Geschäume as a soap-bubble,
 Düntzer, as the foam of a waterfall. (P. 10, D.
 38-40, 9: 64)
 63, seine, that of the smile
 65. Life is the seed of death.
 67-74. A Prophecy.
 67 deine rosen - rosy color of the cheeks.
 69. Note the alliteration. (V. 1: 83)
 70. Winterstürme, das Alter. (D. 38-40, 9: 64;
pflügen, as the farmer plows the field, time
 plows furrows in the features.
 71. Silberquelle, deine Augen aus denen Strö-
men fließen. (P. 10)

Mädchen — stark wie Eiche stehet noch dein Dichter; 75
 Stumpf an meiner Jugend Felsenkraft
 Niederfällt des Totenspeeres Schaft;
 Meine Blide — brennend wie die Lichter
 Seines Himmels — feuriger mein Geist 80
 Denn die Lichter seines ew'gen Himmels,
 Der im Meere eignen Weltgewinmels
 Felsen türmt und niederreißt;
 Kühn durchs Weltall steuern die Gedanken,
 Fürchten nichts — als seine Schranken.
 Glühst du, Laura? Schwillt die stolze Brust? 85
 Lern' es, Mädchen, dieser Trank der Lust,
 Dieser Kelch, woraus mir Gottheit düftet —
 Laura — ist vergiftet!
 Unglückselig! unglückselig! die es wagen,
 Götterfunken aus dem Staub zu schlagen. 90
 Ach! die kühnste Harmonie
 Wirft das Saitenspiel zu Trümmer,
 Und der lohe Aetherstrahl Genie
 Nährt sich nur vom Lebenslampenschimmer —
 Wegbetrogen von des Lebens Thron, 95
 Front ihm jeder Wächter schon!
 Ach! schon schwören sich, mißbraucht zu frechen Flammen,
 Meine Geister wider mich zusammen!

- 75- The poet think of his own life.
 75 the article is omitted before Eiche. (D. 38-40, 9: 65)
 77. niederfällt, brüllt ab. (P. 15-)
 79. series, compare with line 25. (P. 15-)
 81. Weltgewinnel = von Gestalten winnende (V. I, 84)
 84. Schranken: fear that the universe is too small. (D. 38-40, 9: 65)
 85- Glühst, because of pride. (D. 38-40, 9: 65-)
 86. Lerne instead of Wisse (D. 38-40, 9: 65).
 87. Kelch refers to life; düftet = entgegendüftet (D. 38-40, 9: 65-)
 92. wirft zu Trümmer = gestört, (D. 38-40, 9: 66.)
 94. wastes the light of the lamp of life.
 96. Wächter, youthfullowers of the hour which serve as supports to life. (V. 1: 85-) Genius entices them from life's throne — they go to more quiet activities which consume life. (D. 38-40, 9: 66).

Laß - ich fühl's - laß, Laura, noch zween kurze
 Lenze fliegen - und dies Moderhaus 100
 Wiegt sich schwankend über mir zum Sturze,
 Und in eignem Strahle lösch' ich aus. --
 Weinst du, Laura? - Thräne, sei verneinet,
 Die des Alters Straßlos mir erweinet!
 Weg! versiege, Thräne, Sünderin! 105
 Laura will, daß meine Kraft entweiche,
 Daß ich zitternd unter dieser Sonne schleiche,
 Die des Jünglings Abtergang gesehn? -
 Daß des Busens lichte Himmelsflamme
 Mit erfrorenem Herzen ich verdamme, 110
 Daß die Augen meines Geists verblinden,
 Daß ich fluche meinen schönsten Sünden?
 Nein! versiege, Thräne, Sünderin! -
 Brich die Blume in der schönsten Schöne,
 Lösch', o Jüngling mit der Trauermiene, 115
 Meine Fackel weinend aus;

99 zween, obsolete form.

100. Moderhaus, body.

102. His own striving leads to destruction.

103-4 age with its weakness, spirit blindness narrow-
 ness would be only a punishment (R. 1:80-7)

104. versiege; durch Abtergang erlöten. (R. 38-40, 9:67)
Wit Thränen heranwünschen not durch Kein
erlöten. (R. 1:86)

105. Weg! - heyne! - Sünderin, for she wished evil for
 him. (R. 38-40, 9:67)

106-8 Expression of the thought in another way. The
 question implies the answer "no".

107. zitternd. because of old age. A striking con-
 trast with Abtergang which denotes strength.
 (R. 38-40, 9:67)

111. verblinden, stronger than blinden.

114. Speech to the angel of death; die Blume, my
 life. (R. 17)

115. Jüngling, angel of death. (R. 17)

117-119: The curtain, in the tragedy, falls at the most beautiful scene. Schatten = Schau-spieler which are noticed on the curtain as they leave the stage.

The poet with as expressed was fulfilled for he died before reaching old age but not at the close of two years.

(D. 38-40, 9:68, V. 1:86-87, P. 17.)

Die Macht des Gesanges.

In 1788, Schiller wrote the first stanza of this poem, intending to use it as an introduction for Die Künstler, but as he could make no suitable transition from it to the subject, he laid it aside, thinking he might sometime use it. When he again turned his attention to lyric poetry, in July, 1795, he took it up once more and in August sent the completed poem to Humboldt for his Kalen-
der. (D. 156).

Humboldt was deeply impressed with it and wrote to Schiller, "The idea as well as the execution is the result of a true lyric mood and the power of poetry in its relation to nature is excellently pictured. (Corr. with H. 75).

The power is magic. I can scarcely remember having read anything which so carries in it the impression of unadorned simplicity and excellent truth as does the third stanza
(Corr. with H. 76).

Hörner criticised the lack of unity of the poem and was troubled by the imagery of

the third stanza.

Corr. with H. 165.

Schiller replied that the third stanza was the best and that it truly expressed the peculiar power of great poetry! He said the unity of the poem was that the poet by a magical and suddenly operating power represents the truth of nature in man.

— (Corr. with H. 166).

Schiller here, as frequently, used philosophy as the material for a poem. — (Schiller 256).

The title contains the thought of the poem. The power of song is illustrated by four pictures: The thunder storm, appearing mysteriously, plunging powerfully and terribly down the mountain side, is compared to song; the singer rules the heart as the wand of Hermes or some fate thrusts the soul to the depth of despair or raises it to the heights of happiness, by the melody which "rings on emotion's music scale". The final simile closes the poem in a beautiful, calming manner which contrasts so well with the boisterous power of the first stanza. The influence of song, guiding the wanderer from other occupations and customs, to the enjoyment of nature is as

the recollection of the mother's patient, loving face, recalling the truant child to his home. — (P. 223).

The song is pentameter, catalectic, in the first, third, fifth, seventh, ninth and tenth verses and tetrameter in the remaining four.

Reichard set the poem to music.

(Corr. with H. II, 167).

Schiller found the poem so little worthy of Humboldt's praise, that he omitted it in his first collection of poems and its first appearance was in the second edition in 1803. — (D. 106).

The song is similar to the poems of the first period in the mass of comparisons, but differs in that the thought is clearly and well expressed. (H. 450 295).

Ein Regenstrom aus Felsenriffen,
Er kommt mit Donners Ungeßüm,
Bergtrümmer folgen seinen Güssen,
Und Eichen stürzen unter ihm;
Erstaunt, mit wollustvollem Grausen,
Hört ihn der Wanderer und lauscht,
Er hört die Flut vom Felsen brausen,
Doch weiß er nicht, woher sie rauscht:
So strömen des Gefanges Wellen
Hervor aus nie entdeckten Quellen.

1. A simile with *wie* understood. The conclusion of it is found in lines 9-10. (P. 223).

2. Donnerungeßüm (D. vol. 43-45, 14: 109).

2-8 a parenthesis, describing the storm. (P. 223).

Verbündet mit den furchtbarn Wesen,
 Die still des Lebens Faden drehn,
 Wer kann des Sängers Zauber lösen,
 Wer seinen Tönen widerstehn?
 Wie mit dem Stab des Götterboten
 Beherrscht er das bewegte Herz:
 Er taucht es in das Reich der Toten,
 Er hebt es staunend himmelwärts
 Und wiegt es zwischen Ernst und Spiel
 Auf schwanker Leiter der Gefühle.

10

Wie wenn auf einmal in die Kreise
 Der Freude, mit Gigantenschritt,
 Geheimnisvoll, nach Geisterweise,
 Ein ungeheures Schicksal tritt;
 Da beugt sich jede Erdengröße
 Dem Fremdling aus der andern Welt,
 Des Jubels nichtiges Getöse
 Verstummt, und jede Larve fällt,
 Und vor der Wahrheit mächt'gem Siege
 Verschwindet jedes Werk der Lüge.

20

11. Construction: wer kann den Zauber des mit den furch-
baren Wesen verbündeten Sängers lösen? (P. 223)
12. The Three Fates. The poet is like the Parcae as his work acts
 irresistibly as their verdict is inevitable. (H. und D. 223)
13. Wer. repetition adds emphasis
15. Second simile. - Götterboten, Hermes. He carries
 einen Stab with which he put people to sleep and awoke
 the sleepers. He leads the souls of the departed, into Tartarus
 or into regions of the blessed. So the poet leads our fancy into
 the abysses of human destiny or to height of glorification. V. III/6.
19. wiegt, poetical.
20. Leiter - of feelings ascending and descending.
22. Gigantenschritt - as compared to human size. (D. vol. 43-5; 7/3)
25. The strongest admits his weakness before the voice of
 destiny. (P. 224)
26. dem, free usage, instead of vor dem. (D. Yr. 43-45; 17/3)
28. jede Larve, jede Maske, jede Verstellung falls off. (H. und D. 296)
30. It takes time for Truth to gain the mastery but it finally wins it.

So rafft von jeder eiteln Bürde,
Wenn des Gefanges Ruf erschallt,
Der Mensch sich auf zur Geisterwürde
Und tritt in heilige Gewalt;
Den hohen Göttern ist er eigen,
Ihm darf nichts Irdisches sich nahen,
Und jede andre Macht muß schweigen,
Und kein Verhängnis fällt ihn an;
Es schwinden jedes Kammers Falten,
So lang des Liedes Zauber walten.

30

Und wie nach hoffnungslosem Sehnen,
Nach langer Trennung bitterm Schmerz,
Ein Kind mit heißen Reuethränen
Sich stürzt an seiner Mutter Herz:
So führt zu seiner Jugend Hütten,
Zu seiner Unschuld reinem Glück,
Vom fernen Ausland fremder Sitten
Den Flüchtling der Gefang zurück,
In der Natur getreuen Armen
Von kalten Regeln zu erwärmen.

40

- 31 Bürde, earthly things which oppress the soul.
34. He no longer fears das Schicksal for he has found a power within himself, which is bound to no agreement with nature. (V. III 17)
35. He is lifted above the stroke of fate. (D. und K. 288)
40. Instead of so lang, one expects so bald.
41. "Der Dichter stieß die Wahrheit der Natur in dem Menschen wieder her". (Schiller) From her he creates his power so her alone he speaks in the artistic, comprehensive man of culture. — (Schiller). The child voluntarily left the mother but in the distance felt a longing for what he had forsaken. (D. vol. 43-45, 14: 115).
47. From the kingdom of art and culture. (D. und K. 288)
48. Schiller returned from his philosophical studies to his poetical calling. (P. 224)
49. Armen. Poetical. Nature is personified
50. Kalten Regeln: rules of artistic conventional hindrances of life. (D. und K. 288)

Der Spaziergang.

September 13, 1795, Schiller was busy writing the poem first known as Elegie and later given the title, Der Spaziergang, as we know from a letter to Goethe asking information about a bridge of which he wished to make some mention in a poem written in hexameter verse. (Corr. with H., 74).

September 21, he sent it to Körner with a letter saying that he was much pleased with the Elegie which he considered to have the most poetic movement of all his writings. (Corr. with K. 170).

November 29, he wrote to Humboldt that Herder, Goethe, Meyer, die Kallb had been unusually pleased with it.

Humboldt expressed his opinion in a letter to Schiller (Corr. with H., 172): Wherever one turns he is surprised by the spirit which dominates the poem but the life, inspiring the inexpressibly beautifully organized whole, is especially inspiring. I confess freely that, among all your poems, with-

out exception, this attracts me most. It places man's continual striving beside the more surely changelessness of nature and leads to the true point of view in looking above both and binding together the highest things of which man has any conception. The world's history, the progress of civilization, the successes, laws and aims are all contained in a few words painting such true and exhaustive pictures! In no other one of your poems are material and form so fused. Everything seems to be the free work of fancy. (Corr. with H., 172). He objected, however, that the object of poetry was, not to directly address the reason, but to arouse it by emotion.

In an account in the Literaturzeitung, Schiller gave the impressions which he had often experienced on the way from Stuttgart to Hohenheim, which are which are quite similar to those in Spaziergang. (H. and D., 262).

The purpose of the poem, aside from depicting the social conditions, is to show the intimate and necessary connections between man and nature, the social state and the natural. — (Lytton, 264). While he was

27
considering these relations he probably had in mind the poetical presentation according to the ideas of naïve and sentimental poetry.

The poem is a series of pictures, describing a pleasure walk in the early morning out into the country where, first, nature is undisturbed by human handiwork or influence. Mountains, meadow, birds, forest, brook are greeted and praised; then the rural life is considered in its simplicity and contentment, where man is closely related to nature; but glancing in another direction, the sight of the avenue of poplars, leading to the city, reminds him of a change in the life of mankind. In the city, rule and order, after a time, are demanded and man becomes the master of Nature. The effects of civilization are then considered - love of country, singleness of purpose, commerce, trade, art, science in its progress, even to the discovery of printing. He reflects on the glorious history of the past. But in the progress of civilization, man goes too far - freedom becomes lawlessness. The picture is clearly drawn and the description has that note of

sadness and regret which contrasts so well with the simple, happy, rural life. (Hillebrandt 415, 7c)

He mulls over the French Revolution - rejoicing over the achievements, but sorrowing over the crimes. At last he returns to Nature, and there finds the only unchanging, abiding place where he may receive courage for the work of life and protection from change. There he regains happiness and contentment and the poem closes in the bright, hopeful verse,

Und die Sonne ~~Sonnens~~, siehe!

Sie lächelt auch uns!

Excepting Die Künstler, written some years previously, this is the most elaborate of the Culture - Historic poems, which Schiller devoted to the progress of civilization. (Cyton, 204.)

Herder was much delighted with the poem and desired to put it on the wall as a map, since it contained a world full of scenes, depicting all situations of the world and of mankind.

D. 2007.

Sei mir gegrüßt, mein Berg mit dem rötlich strahlenden Gipfel!
 Sei mir, Sonne, gegrüßt, die ihn so lieblich bescheint!
 Dich auch grüß' ich, belebte Flur, euch, säuselnde Binden,
 Und den fröhlichen Chor, der auf den Ästen sich wiegt,
 Ruhige Bläue, dich auch, die unermesslich sich ausgießt
 Um das braune Gebirg, über den grünenden Wald,
 Auch um mich, der, endlich entflohn des Zimmers Gefängnis
 Und dem engen Gespräch, freudig sich rettet zu dir.
 Deiner Lüfte balsamischer Strom durchrührt mich erquickend,
 Und den durstigen Blick labt das energische Licht. 10
 Kräftig auf blühender Au erglänzen die wechselnden Farben,
 Aber der reizende Streit löset in Anmut sich auf.
 Frei empfängt mich die Wiese mit weithin verbreitetem Teppich;
 Durch ihr freundliches Grün schlingt sich der ländliche Pfad. 14

1. mein, signifying close acquaintance. (H. und D., 264. He greets the mountain as the aim of his walk. - (P. 203; Rot. lich - Gipfel, the sun has just risen and colors the mountain top with rosy morning red. (H. und D. 264.

2. ihn = den Gipfel.

3. Change of construction for the sake of variety. - belebt, by the corn fields. (D. Vol. 43-45, 14:15)

4. Chor, the song of a number. Wiegt, movement of birds & trees (V. 92)

5. Expressive verse movement. Ruhige, in contrast with fröhlichen. Ausgießt - as a stream. (D. Vol. 43-45, 14:15)

6. grünenden, for grün. (D. Vol. 43-45, 14:15)

8. engen Gespräch: as compared with the many subjects in free nature. (D. und K., 284)

9. balsamischer, figurative for erquickend (H. und D. 264)

10. energetische = Kräftige und stärkende. (P. 203)

11. Au, in full bloom. (D. Vol. 43-45, 14:16)

12. Contest of gleaming colored flowers, blinding to form a charming picture. (H. und D., 264)

13. Frei, confined by nothing. Empfängt mich, signifying pleasure. (D. Vol. 43-45, 14:16) Teppich, a pretty metaphor.

Um mich summt die geschäftige Bien', mit zweifelndem Flügel
 Wiegt der Schmetterling sich über dem volllichten Klee.
 Glühend trifft mich der Sonne Pfeil, still liegen die Wette,
 Nur der Lerche Gesang wirbelt in heiterer Luft.
 Doch jetzt braust's aus dem nahen Gebüsch; tief neigen der Erlen
 Kronen sich, und im Wind wogt das versilberte Gras; 20
 Mich umfängt ambrosische Nacht; in duftende Kühlung
 Nimmt ein prächtiges Dach schattender Buchen mich ein.
 In des Waldes Geheimnis entflieht mir auf einmal die Landschaft,
 Und ein schlängelnder Pfad leitet mich steigend empor.
 Nur verstohlen durchdringt der Zweige laubichtes Gitter
 Sparfames Licht, und es blickt lachend das Blaue herein.
 Aber plötzlich zerreißt der Flor. Der geöffnete Wald gibt
 Ueberraschend des Tags blendendem Glanz mich zurück.
 Unabsehbar ergießt sich vor meinen Blicken die Ferne,
 Und ein blaues Gebirg endigt im Dufte die Welt. 30
 Tief an des Berges Fuß, der gählings unter mir abstürzt,
 Wallet des grünlichten Stroms fließender Spiegel vorbei.
 Endlos unter mir seh' ich den Aether, über mir endlos,
 Blicke mit Schwindeln hinauf, blicke mit Schauern hinab.
 Aber zwischen der ewigen Höh' und der ewigen Tiefe
 Trägt ein geländerter Steig sicher den Wanderer dahin.
 Lachend fliehen an mir die reichen Ufer vorüber,
 Und den fröhlichen Fleiß rühmet das prangende Thal.
 Sene Linien, sieh! die des Landmanns Eigentum scheiden,
 In den Teppich der Flur hat sie Demeter gewirkt. 40

15. zweifelndem - ungewisz, unschlüssig (D. und K. 284).
 17. Pfeil - the early morning sun is hot, in summer (D. und K. 264).
 19. The poet has a wind arise to change the view (D. Vol. 43-45, 14:18).
 20. Versilberte, by the early morning dew. (P. 203).
 21. Ambrosische shows the charm of the darkness. Nacht is poetical. (D. Vol. 43-45, 14:19).
 24. schlängelnder, of slow ascent.
 26. sparfames, it can slip through small spaces; lachend, connected with the verb; das Blaue, a bit of sky (D. Vol. 43-45, 14:19).
 28. Nature as a free, moving thing.
 30. im Dufte, = duftig (D. Vol. 43-45, 14:19).
 31. gählings, in gährende Tiefe (D.).
 33. den Aether = das Blaue. unter mir = the reflection in the water.
 37-58: man, closely related to Nature, is introduced. (V. 94).
 40 Demeter = Ceres. Goddess of agriculture (Italian).

Freundliche Schrift des Gesetzes, des menschenhaltenden Gottes,
 Seit aus der ehernen Welt fliehend die Liebe verschwand,
 Aber in freieren Schlangen durchkreuzt die geregelten Felder,
 Jetzt verschlungen vom Wald, jetzt an den Bergen hinauf
 Kimmend, ein schimmernder Streif, die Länder verknüpfende
 Straße;

Auf dem ebenen Strom gleiten die Flöße dahin.
 Vielfach ertönt der Herden Geläut' im belebten Gefilde,
 Und den Widerhall weckt einsam des Hirten Gesang.
 Muntre Dörfer bekränzen den Strom, in Gebüsch verschwinden
 Andre, vom Rücken des Bergs stürzen sie gäh dort herab. 50
 Nachbarlich wohnet der Mensch noch mit dem Acker zusammen,
 Seine Felder umruhn friedlich sein ländliches Dach;
 Traulich rankt sich die Reb' empor an dem niedrigen Fenster,
 Einen umarmenden Zweig schlingt um die Hütte der Baum.
 Glückliches Volk der Gefilde! noch nicht zur Freiheit erwacht,
 Teilst du mit deiner Flur fröhlich das enge Gesetz. 56

41. Die Linien = die Grenzen. In early times love was ruler;
 and possession was his in common. Now love-gods. (H. and D. 209)
Schicht = Linien. Repetition adds emphasis.
42. Liebe; Asträa = The goddess of Justice in the age of man
 flew from the earth. She was the last heavenly creature. (P. 204).
Schlangen = Krummungen.
46. Flöße, this term sets the scene. (H. and D. 266)
47. Geläut; see Der Ackerjäger, line 9, note. These
 scenes show the close relation of man to nature
48. Einsam belongs to Resing (D. Vol 43-45, 14. 27).
49. muntre, a strange adjective for Dörfer.
50. sie, instead of a repetition of andre.
51. Noch = as formerly.
52. Umruhn - umgeben - with the meaning of the
 stillness as shown in friedlich (D. 43-45, 14: 25).
56. In contrast to himself Nature. (P. 204)
 Praise of the common people for their simple contented
 life, showing a longing for such days once
 more.

Deine Wünsche beschränkt der Ernten ruhiger Kreislauf,
 Wie dein Tagewerk, gleich, windet dein Leben sich ab!
 Aber wer raubt mir auf einmal den lieblichen Anblick? Ein fremder
 Geist verbreitet sich schnell über die fremdere Natur. 60
 Er pröde sondert sich ab, was kaum noch liebend sich mischte,
 Und das Gleiche nur ist's, was an das Gleiche sich reht.
 Stände seh' ich gebildet, der Kuppeln stolze Geschlechter
 Zieh'n in geordnetem Pomp vornehm und prächtig daher.
 Regel wird alles, und alles wird Wahl und alles Bedeutung;
 Dieses Dienergefolg melbet den Herrscher mir an.
 Brangend verkündigen ihn von fern die beleuchteten Kuppeln,
 Aus dem festigten Kern hebt sich die türmende Stadt.
 In die Wildnis hinaus sind des Waldes Faunen verstoßen,
 Aber die Andacht leiht höheres Leben dem Stein. 70
 Näher gerückt ist der Mensch an den Menschen. Enger wird um ihn,
 Neger erwacht, es umwälzt rascher sich in ihm die Welt.

58. Their life is undisturbed by a great change. windet sich ab, as on a spindle (D. vol. 43-45; 74: 25-26), gleich = wie.
59. Ein Fremder, contrasted with rusticity (P 204). Here, attending a Junker of the city the poet idealizes the progressive changes of civilization. (Lytton, 216).
60. The fields become more strange on near approach to the city. (D. und K. 284).
63. Trees and plant form classes - Nobles are separated from common people. (V. II. 95).
66. Dirigierholz - nature. Herrscher, man. In Germany forests are often found the approach to a city.
67. Kuppeln, referring to the Castles. (H. und D. 262).
68. türmende, participle used in a reflexive sense (V. 95). Kern - The great buildings appear to have climbed from the rock on which the city is located. (D. und K. 284).
69. Faunen, all the early rural gods. (Lytton 216).
- 69-78. Contact with life.
70. dem Stein, in the temple.
72. umwälzt, here inseparable. Schiller also uses it as separable (V. II. 95).

Sieh, da entbrennen in feurigem Kampf die eisernden Kräfte,
 Großes wirkt ihr Streit, größeres wirkt ihr Bund.
 Tausend Hände belebt ein Geist, hoch schläget in tausend
 Brüsten, von einem Gefühl glühend, ein einziges Herz,
 Schlägt für das Vaterland und glüht für der Ahnen Gesetze;
 Hier auf dem teuren Grund ruht ihr verehrtes Gebein.
 Nieder steigen vom Himmel die seligen Götter und nehmen
 In dem geweihten Bezirk festliche Wohnungen ein; 80
 Herrliche Gaben bescherend erscheinen sie: Ceres vor allen
 Bringet des Pfluges Geschenk, Hermes den Acker herbei,
 Bacchus die Traube, Minerva des Delbaums grüne Reiser,
 Auch das kriegerische Ross führet Poseidon heran,
 Mutter Cybele spannt an des Wagens Deichsel die Löwen,
 In das gastliche Thor zieht sie als Bürgerin ein.
 Heilige Steine! Aus euch ergossen sich Pflanze der Menschheit,
 Fernen Inseln des Meeres sandtet ihr Sitten und Kunst,
 Weise sprachen das Recht an diesen geselligen Thoren;
 Helden stürzten zum Kampf für die Penaten heraus. 90
 Auf den Mauern erschienen, den Säugling im Arme, die Mütter,
 Blicken dem Heerzug nach, bis ihn die Ferne verschlang.
 Betend stürzten sie dann vor der Götter Altären sich nieder,
 Flehten um Ruhm und Sieg, flehten um Rückkehr für euch.

73. Kräfte, of men, not Nature.

(C. II 96.)

76. Unity of thought, interest, purpose, of the people.

81. Schiller was evidently thinking of the old classic world. C. II 96.

Gaben - to represent not different arts and trades, but divinities whose temples are built in thankfulness. (D. H. 43-45, 14:30).

81. Ceres, Italian goddess of agriculture.

(H. Cl. D.)

82. Hermes, son of Zeus. Herald of the gods. (H. Cl. Diet.)

83. Bacchus, god of luxuriant fertility as displayed by the vine, especially and therefore the god of wine. (H. Cl. D.)

Minerva, Roman goddess of Wisdom, identified with Greek Athena. Patroness of arts and trades. (H. Cl. D.)

84. Poseidon, cf. Die Kraniche des Ibykus l. 11, note.

85. Cybele, goddess of the powers of Nature and arts of cultivation.

87. Colonies sent from the ancient city. (H. und D. 268) Menschlichkeit, for Menschlichkeit. (V. 97.)

88. Weise = Richter.

89. Thoren; it served as session house & assembling place. (P. 206.)

90. Penaten, household gods.

Ehre ward euch und Sieg, doch der Ruhm nur lehrte zurücke;
 Eurer Thaten Verdienst meldet der rührende Stein:
 „Wanderer, kommst du nach Sparta, verkündige dorten, du habest
 „Aus hier liegen gesehn, wie das Gesetz es befohl.“
 Ruhet sanft, ihr Geliebten! Von eurem Blute begossen,
 Grünet der Delbaum, es keimt lustig die köstliche Saat. 100
 Munter entbrennt, des Eigentums froh, das freie Gewerbe,
 Aus dem Schilf des Stroms winket der bläuliche Gott.
 Zischend fliegt in den Baum die Art, es erseufzt die Dryade,
 Hoch von des Berges Haupt stürzt sich die donnernde Last.
 Aus dem Felsbruch wiegt sich der Stein, vom Hebel beflügelt;
 In der Gebirge Schlucht taucht sich der Bergmann hinab.
 Mulcibers Amboss tönt von dem Takt geschwungener Hämmer,
 Unter der nervigten Faust spritzen die Funken des Stahls.
 Glänzend umwindet der goldene Lein die tanzende Spindel,
 Durch die Saiten des Garns fauset das webende Schiff. 110
 Fern auf der Reede ruft der Pilot, es warten die Flotten,
 Die in der Fremdlinge Land tragen den heimischen Fleiß;
 Andre ziehen frohlockend dort ein mit den Gaben der Ferne,
 Hoch von dem ragenden Mast wehet der festliche Kranz.
 Siehe, da wimmeln die Märkte, der Krahn von fröhlichem Leben,
 Seltsamer Sprachen Gewirr braust in das wundernde Ohr.
 Auf den Stapel schüttet die Ernten der Erde der Kaufmann,
 Was dem glühenden Strahl Afrika's Boden gebiert,
 Was Arabien kocht, was die äußerste Thule bereitet, 119

97. Sparta, capital of Laconia & the chief city of the Pelopon-
 nesus. This is the celebrated epitaph on the Spartan
 tumulus at Thermopylae. (D. Magazine.
 100. Thy blood causes the arts of peace to prosper (P. 209.
 102. Der Flussgott rejoices at the prosperous trade
 of his country. (D. 43-45; 14; 34.
 103. Dryade. nymph dwelling in the tree.
 104. Last = gefällten Stämme.
 107. Mulciber, the Latin name of Vulcan, the smith,
 architect, armorer & artist of all work in Olympus. (Bulph. 51
 111. Reede, a convenient place for landing ships (H. und D. 261.
Pilot = der Steuermann. (D. und K. 2851.
 315. Krahn, where heavy loads are lifted to & from ships (H. 269.
 117. Stapel, where ship stores are deposited. (V. II: 981
 119. Thule: besides remaining a subject for controversy among
 geographical critics, has been constantly used by poets as an
 unknown, distant North, or a mythical region, or sought for in (Cont. Dict

Hoch mit erfreuendem Gut füllt Amalthea das Horn. 120
 Da gebietet das Glück dem Talente die göttlichen Kinder,
 Von der Freiheit gefängt, wachsen die Künste der Luft.
 Mit nachahmendem Leben erfreuet der Bildner die Augen,
 Und vom Meißel befeelt, redet der fühlende Stein.
 Künstliche Himmel ruhn auf schlanken ionischen Säulen,
 Und den ganzen Olymp schließet ein Pantheon ein.
 Leicht wie der Iris Sprung durch die Luft, wie der Pfeil
 von der Sehne,
 Hüpfet der Brücke Joch über den brausenden Strom.
 Aber im stillen Gemach entwirft bedeutende Zirkel
 Sinnend der Weise, beschleicht forschend den schaffenden Geist, 130
 Prüft der Stoffe Gewalt, der Magnete Hassen und Lieben,
 Folgt durch die Lüfte dem Klang, folgt durch den Aether
 dem Strahl,

120 Amalthea, originally the name of a goat, Zeus' nurse, whose horn was placed in the sky. Schiller makes Amalthea the goddess of abundance. (V. II 98)

121. Wohltat und Talent produce beautiful arts. H⁴, D. 270.

125. Ionischen: the three kinds of architecture are, doric, ionic and corinthian.

126. Olymp - all the gods on Mt. Olympus. H. und D. 270.

The Pantheon of Rome built 27 B.C. by Agrippa, was a temple consecrated to the Julian family gods. 132 feet high with a porch of 16 corinthian columns. H⁴, D. 269.

127. Iris, the rainbow. (P. 207).

128. Joch, see Vocabulary.

129. Zirkel, reference to Archimedes the Grecian mathematician who did not care for the conquest of the native city⁴⁵; when soldiers rushed in upon him, he anxiously begged them not to disturb his sand. (D. Vol. 43-45, 14: 40).

(130 beschleicht, forschend aufspüren. (H. und D. 270) Geist = der Schöpfer. (D. Vol. 43-45, 14: 40)

131. Chemistry, Magnetism, optics. Magnete, movement of magnetic pole. (D. Vol. 43-45, 14: 40).

Sucht das vertraute Gesetz in des Zufalls grausenden Wundern, 133
 Sucht den ruhenden Pol in der Erscheinungen Flucht.
 Körper und Stimme leiht die Schrift dem stummen Gedanken,
 Durch der Jahrhunderte Strom trägt ihn das redende Blatt.
 Da zerrinnt vor dem wundernden Blick der Nebel des Wahnes,
 Und die Gebilde der Nacht weichen dem tagenden Licht.
 Seine Fesseln zerbricht der Mensch. Der Beglückte! Zerriff' er
 Mit den Fesseln der Furcht nur nicht den Jügel der Scham! 140
 Freiheit ruft die Vernunft, Freiheit die wilde Begierde,
 Von der heil'gen Natur ringen sie lüstern sich los.
 Ach, da reißen im Sturm die Anker, die an dem Ufer
 Warnend ihn hielten, ihn faßt mächtig der flutende Strom;
 Ins Unendliche reißt er ihn hin, die Küste verschwindet,
 Hoch auf der fluten Gebirg wiegt sich entmastet der Kahn;
 Hinter Wolkeln erlöschen des Wagens beharrliche Sterne,
 Bleibend ist nichts mehr, es irrt selbst in dem Busen der Gott.
 Aus dem Gespräche verschwindet die Wahrheit, Glauben und
 Treue
 Aus dem Leben, es lügt selbst auf der Lippe der Schwur. 150
 In der Herzen vertraulichsten Bund, in der Liebe Geheimnis
 Drängt sich der Sykophant, reißt von dem Freunde den Freund.
 Auf die Unschuld schießt der Verrat mit verschlingendem Blicke,
 Mit vergiftendem Biß tötet des Lästersers Bahn.

- 133 Grausenden, because unknown. (H. und D. 272).
 134 ruhenden Pol - the fundamental law. (H. und D. 270).
 136 The value of printing.
 140. Man, freed from rough nature, is in danger of mis-
 using freedom - of scorning her laws.
 141. The poet halts before the crisis of his time - the French
 Revolution. ('Blackwoods Magazine'). He wishes
 to paint the condition of society preceding the corruption
 from which the time of terror arose. (V. II 100).
 142-148 Haughty man is compared to a sailor, his emotion to
 the storm, pure belief to sacred awe to the saving anchor, his
 lost religious principles to the polar star. (P. 208).
 146. A poetical verse. (D. Vol. 43-45; 14: 43).
 147. beharrliche - because the Polar star always appears at
 the same place in the sky. (D. und H. 285).
 148 Gott, the conscience (H. und D. 272). irrt = versagt.
 152. Sykophant - Verleumder. (D. und H. 285).

Teil ist in der geschändeten Brust der Gedanke, die Liebe
 Wirft des freien Gefühls göttlichen Adel hinweg.
 Deiner heiligen Zeichen, o Wahrheit, hat der Betrug sich
 Angemaßt, der Natur köstlichste Stimmen entweicht,
 Die das bedürftige Herz in der Freude Drang sich erfindet;
 160 Raum gibt wahres Gefühl noch durch Verstummen sich kund.
 Auf der Tribüne prahlet das Recht, in der Hütte die Eintracht.
 Des Gesetzes Gespenst steht an der Könige Thron.
 Jahrelang mag, jahrhundertlang die Mumie dauern,
 Mag das trügende Bild lebender Fülle bestehn,
 Bis die Natur erwacht, und mit schweren, ehernen Händen
 An das hohle Gebäu rühret die Not und die Zeit,
 Einer Tigerin gleich, die das eiserne Gitter durchbrochen
 Und des numidischen Walds plötzlich und schrecklich gedenkt,
 170 Aufsteht mit des Verbrechens Wut und des Elends die Menschheit
 Und in der Asche der Stadt sucht die verlorne Natur.
 O, so öffnet euch, Mauern, und gebt den Gefangenen ledig!
 Zu der verlassenen Flur fehr' er gerettet zurück!
 Aber wo bin ich? Es birgt sich der Pfad. Abschüssige Gründe
 Hemmen mit gährender Kluft hinter mir, vor mir den Schritt.
 Hinter mir blieb der Gärten, der Hecken vertraute Begleitung,
 Hinter mir jegliche Spur menschlicher Hände zurück.
 Nur die Stoffe feh' ich getürmt, aus welchen das Leben
 Keimet, der rohe Basalt hofft auf die bildende Hand.
 Brausend stürzt der Gießbach herab durch die Rinne des Felsen,
 180 Unter den Wurzeln des Baums bricht er entrüstet sich Bahn.

- 155 In so far as greediness lets its convictions be bribed. (P. 208.)
 156. Lovers itself to the purchase of its favor. (C. 208.)
 157. Voices of nature are expressions of feeling. Outer expressions
 do not necessarily show true feeling. (H. und L. 272)
 158 anmassen with the Genetive (D. Vol. 43-45, 14: 45).
 161. Tribune, for Tribuna. (D. und K. 286).
 162. Gespenst - only empty shadow. (D. und K. 286. Mumie,
 the condition of a state from which all life has flown. (D. und K. 286)
 165. die Natur = der Menschheit. erwacht - from idleness
 inertness, to the original nature. (V. II: 101).
 168. numidischen: in Northern Africa. (D. und K. 286).
 170. A plea for a return to Nature. (V. II 101).
 177. Keimet, sprieszt, hervorgeht (D. Vol. 43-45, 14: 50)
Stoffe: great basalt rocks not yet dug for building-stones.
 179. Wildheit, signifies the roaring of a plunging brook
 over a rock.

Wild ist es hier und schauerlich öd'. Im einsamen Luftraum 181
 Hängt nur der Adler und knüpft an das Gewölke die Welt.
 Hoch herauf bis zu mir trägt keines Windes Gefieder
 Den verlorenen Schall menschlicher Mühen und Lust.
 Bin ich wirklich allein? In deinen Armen, an deinem
 Herzen wieder, Natur, ach! und es war nur ein Traum,
 Der mich schauernd ergriff mit des Lebens furchtbarem Bilde;
 Mit dem stürzenden Thal stürzte der finstre hinab.
 Keiner nehm' ich mein Leben von deinem reinen Altare,
 Nehme den fröhlichen Mut hoffender Jugend zurück. 190
 Ewig wechselt der Wille den Zweck und die Regel, in ewig
 Wiederholter Gestalt wälzen die Thaten sich um.
 Aber jugendlich immer, in immer veränderter Schöne
 Ehrst du, fromme Natur, züchtig das alte Gesetz!
 Immer dieselbe, bewahrst du in treuen Händen dem Manne, 195
 Was dir das gaukelnde Kind, was dir der Jüngling vertraut,
 Nährest an gleicher Brust die vielfach wechselnden Alter;
 Unter demselben Blau, über dem nämlichen Grün
 Wandeln die nahen und wandeln vereint die fernen Geschlecht
 Und die Sonne Homers, siehe! sie lächelt auch uns. 200

83. Gefieder, as Flügel. (D. Vol. 43-45, 14:51;
 184. Menschlicher -- Lust, menschlichen Lebens. Longing for
 society. (D. Vol. 43-45, 14:51;
 186. Traum: ein Werk meiner Phantasie. Es, the thought of
 being alone in the world. (D. Vol. 43-45, 14:51;
 187. Schauernd belongs to nach.
 188. Stürzte -- hinab. it vanished as the sight caught my
 notice & enticed me from sad thoughts. (H. und K. 286.
 189. from intercourse with nature & from her altar he takes new,
 happy, youthful courage. (H. und D. 273.
 191. The poet later calls man "Sohn der Veränderung". Although
 man changes and wavers, Nature remains the same (H. & D. 273)
 194. Nature fromme, in honoring divine law; züchtig in contrast
 to man's disorderly emotion. (D. 218.
 195-6. Nature is the same in manhood as in childhood. (D. 103)
 198. The same Nature rejoices all, living on earth. (D. Vol. 43-45, 14:54.
 200. The sun appears as friendly towards us as she appeared
 to the Grecian poet Homer 3000 years ago. (H. und D. 218!

Die Worte des Schillers.

This poem was written in May or June, 1797. Schiller had already written Das Ritenheim for Maximilian's Lager which he sent to Körner, April 8 D. 43-45, 14: 38).

Kant has maintained that, in freedom of will, virtue, immortality of the soul and the existence of God, no proofs are possible, but our own natures necessarily call forth these feelings. The poet speaks of the words - die Worte - not the knowledge - Wissen of belief. (N. III, 68).

Schiller omitted the term immortality and suggests only three requisites of human worth, but in the thought of the Divine Being is contained that of immortality. (D. Vol. 43-45, 14: 109).

These three words are so deeply rooted in the consciousness of all mankind, that philosophy may not rob them from the heart and need not explain them. (H. 45 D. 2, 8).

The poem may be divided into, Introduction, Theme, and Conclusion. The Introduction tells of the origin, ~~uses~~ and value of the three words. Then each term is treated separately, the most important being reserved for the last. Freedom (Freiheit), is shown in the activity and strength, implied in the separate words, and in the use of the consonant r.

Virtue (Tugend), has a softened, gentle treatment, reminding one of the sweetness and charm of virtue.

In the fourth stanza God represents the union of strength and gentleness, a powerful, sustaining, ruling, calming spirit.

In the last stanza, the thought of the first stanza is repeated, in a slightly modified form, thus adding to the teaching of the poem, as the thought is driven in and clinched.

Drei Worte nenn' ich euch, inhaltsschwer, 1
 Sie gehen von Munde zu Munde,
 Doch stammen sie nicht von außen her;
 Das Herz nur gibt davon Kunde.
 Dem Menschen ist aller Wert geraubt,
 Wenn er nicht mehr an die drei Worte glaubt. 6
 Der Mensch ist frei geschaffen, ist frei,
 Und würd' er in Ketten geboren,
 Laßt euch nicht irren des Pöbels Geschrei,
 Nicht den Mißbrauch rasender Thoren!
 Vor dem Sklaven, wenn er die Kette bricht,
 Vor dem freien Menschen erzittert nicht! 12

1. Worte, not Wörter because the import not the words is meant.

Drei - Freiheit des Willens, Tugend, and Gott. - The ideas are hochwichtige. (V. III: 70.)

2. allverbreitete. (V. III: 70. Commonly used, supposed to be known and understood. (H. und D. 219.)

Wie, rather than a relative (D. Vol. 43-45, 15, 16: 110.)

3. Der Glaube, contrasted with Schauen.

4. Der Glaube distinguishes man from the world of dumb brutes. (H. und D. 219.)

7. Ist frei, the repetition strengthens the idea.
Freiheit, the voice of will. (D. Vol. 43-45, 15, 16: 110.)

8. Und, emphatic. Ellipsis - and is so - (Joyce 17).
 As soon as man has knowledge of his freedom, he is inwardly free.

9 - The rabble connects with the word Freiheit only dissoluteness and lawlessness. (H. und D. 220.)

10. Even the thoughtful, the partial misuse the word.
 The French Revolution preceding this poem only a few years showed the horrors perpetrated by thoughtless men. (H. und D. 221.)

11. nicht does not belong with dem Sklaven. (H. und D. 221.)

Und die Tugend, sie ist kein leerer Schall,
Der Mensch kann sie üben im Leben,
Und sollt er auch straucheln überall,
Er kann nach der göttlichen streben,
Und was kein Verstand der Verständigen sieht,
Das übet in Einfalt ein kindlich Gemüt.

18

Und ein Gott ist, ein heiliger Wille lebt,
Wie auch der menschliche wankt;
Hoch über der Zeit und dem Raume weht
Lebendig der höchste Gedanke,
Und ob alles in ewigem Wechsel kreist,
Es beharret im Wechsel ein ruhiger Geist.

24

Die drei Worte bewahret euch, inhaltsschwer,
Die pflanzt von Munde zu Munde,
Und stammen sie gleich nicht von außen her,
Euer Inneres gibt davon Kunde.
Dem Menschen ist nimmer sein Wert geraubt,
So lang er noch an die drei Worte glaubt.

30

3. Tugend is not an impossibility (P. 248; Virtue is a working toward the rules of reason, not an inclination for duty (D. Vol. 43-45; 15, 16: 111).

15. There is always room for improvement. (P. 248).

17. 1 Cor. 1:19. "Und den Verstand der Verständigen will ich verwerfen".

The impulse of the heart causes the noblest deed. (H. and D. 224)

19. Ein heiliger Wille - in apposition with ein Gott.

20. das Wanken des menschlichen contrasted with heiligen Willen (H. and D. 224).

Human minds change with knowledge and experience.

22. Gedanke, God as the highest intelligence (D. and H. 294), or if considered as objective - the highest idea of which man is capable. (V. III 71).

24. A comforting thought added to lead up to the conclusion.

25-30. A repetition of the thought of the first stanza, but it is stated as an admonition and appeal. H. and D. 224.

26. klängen = fort klingen. (D. Vol. 43-45; 15, 16: 112).

27. ob omitted with inversion. (Journes, 171)

29-30. Originally, in Musenalmach 1795 as in stanza 1. (V. III 71)

Die Kraniche des Ibykus

Die Kraniche des Ibykus was begun August 11, 1797, finished the 16th, sent to Goethe the 18th, with a request for criticisms.

Schiller received a reply with some suggestions, August 22nd, and made some changes at once.

June 26, 1797, Schiller sent Goethe a ballad as a companion piece for his "Cranes", so we find that Goethe contemplated writing a poem on the subject. (Corr. with G. 265)

Schiller visited Goethe from July 11-18 when the friends apparently discussed writing on the subject, and the 16th, Goethe wrote to Böttiger for information. (V. 11. 11)

July 14th, a short time before his journey to the South, Goethe wrote to Schiller hoping that the Cranes might soon follow him (Corr. with G. 247), which shows Schiller's intention to write such a poem.

August 17th. Schiller sent the poem saying that he had found greater difficulties than he had anticipated. He considered that the points of greatest importance were, 1) getting a continu-

41

ity into the narrative, 2, getting the proper state of mind for the effect. *Comp. with H. 29: 1.*

The material for this ballad was found in the Grecian proverb, "*Die Rächin des Ibykus*", - *(D Vol. 41-42; 12, 13: 38)*

In an article under the word *Ibykus*, Suidas, the Byzantine lexicographer, of the tenth Century, observed that *Ibykus* was born in Rhegium. From there he went to Samos in the time of Croesus, 560, B.C.. He invented the *sambuca*, a triangular harp. Seven books of his, in Doric, are extant. Overtaken by robbers in the desert, he said that the cranes, flying above him, would be his avengers. He was murdered. One of the robbers, afterward, seeing some cranes in the city, shouted, "*Sieh da, Die Rächin des Ibykus*". Some one heard this and noted what was said. The deed was confessed and the murderers were punished. *(D Vol. 41-42; 12, 13: 38)*

Antipater Sidonius said, in a Greek epigram, the translation of which is, "Robbers killed thee, *I Ibykus*, whilst thou homely wandered along a lonely way of the seashore. Thou thou helplessly called to the cranes which ~~were~~ flying by thee, to be witnesses of the terrible deed. Not in vain didst thou cry.

Through the birds' cry, the gods avenged the murder in the land of Sisyphus, 'O hoards of greedy robbers do ye not fear the wrath of heaven' Even Aegisthus the murderer of the holy singer did not escape the avenging glance of the black robed Eumenides (V.II:40)

Plutarch, in his essay on Cruelty, writes of how the murderers of Sisyphus, who were sitting in the theatre, chanced to see some cranes flying over, and whispered laughingly to each other about the avengers of Sisyphus. The people sitting near them, heard the remark and reported it to the magistrate, whereupon the guilty ones were convicted and executed. The punishment was brought upon them, - not by the cranes, but by their loquacity which acted as one of the Eumenides. (D. vol. 41-42:12, 13, 40)

Walter, in a treatise on the Cranes of Sisyphus, gave a list of sayings concerning the discovery of a murderer, and related the story of the ravens of the sacred Meinrad, in which the murderer is discovered in the same way, as in "Sisyphus", only ravens are instrumental. (H. and D. 130).

Grimm's Tales and Chamisso's Fairy Stories give a number of popular supersti-

tions.

(H. and B. 130).

The story of *Oedipus* belongs to the popular beliefs, and Schiller, in arranging his material, wished to show divine justice, controlling punishment. (H. and B. 130) In beauty of language and painting of scenery, this poem is only equalled by Schiller's *Taucher*, and equalled by Goethe's *Ballad*, *Der Fischer*.

The poem is composed of three parts, stanzas one to six, the murder of the singer; seven to eleven, the discovery made by the murderers; eleven to twenty-three, discovery of the murder.

(H. and B. 131)

The thought is expressed in a most interesting manner. Schiller especially emphasized the inner meaning of the poem.

He gave to poetry a two fold mission, to cause the murderer to betray his crime, and the audience to understand the conditions. Marvelous or supernatural elements are discarded, the cranes appear naturally, the gods act in the heart, not with outward manifestations. By Goethe's kindly criticisms, the poem was made the splendid masterpiece as we now have it.

(Lytton 162).

44.

Zum Kampf der Wagen und Gefänge,
Der auf Korinthus' Landeenge
Der Griechen Stämme froh vereint,
Zog Iphylus, der Götterfreund.
Ihm schenkte des Gefanges Gabe,
Der Lieder süßen Mund Apoll;
So wandert er, an leichtem Stabe,
Aus Rhegium, des Gottes voll.

1. Isthmia was one of the four great Grecian festivals. The name was taken from Corinthus Isthmus where it was held in honor of Poseidon, as his temple was situated on the lowest part of the isthmus. A theatre was near by. The season of the solemnities was distinguished by general rejoicings. - Smith's Dictionary of Greek and Roman Antiquities.
2. Corinth had at one time 300,000 inhabitants and previous to its fall (146 B.C.) was prominent as center of commerce and art. Johnson, 114. It was destroyed by Mummius. Caesar rebuilt it. Now scarcely a hundred live in its ruins (H. und D., 132). Landseuge, Isthmus of Corinth. Unusual for Landseuge. V. 44.
3. froh - all Grecian festivities were merry - especially the Isthmian. (D. Vol. 41-42, 12, 13: 48).
4. Ibykus - a lyric poet who lived 520 B.C. and led a wandering musician's life. Some fragments of his songs still exist. H. und D. 132. Götterfreund - singers were considered to be in close relation to the gods. (H. und D. 132).
6. Der Lieder süßen Mund - explanation of des Gesanges Gabe (H. und D. 32). Mund, biblical use (D. Vol. 41-42, 12, 13: 48). Apoll, Apollo the god of poetry and music.
5. mit dieser Gabe - (D. und K. 276).
8. Rhegium, in lower Italy on the way from Messina. Now called Reggio (D. und K. 276).

Schon winkt auf hohem Bergesrüden 9
Akrokorinth des Wandrers Blicken,
Und in Poseidons Fichtenhain
Tritt er mit frommem Schauer ein.
Nichts regt sich um ihn her, nur Schwärme
Von Kranichen begleiten ihn,
Die fernhin nach des Südens Wärme
In graulichem Geschwader ziehn. 16
Seid mir gegrüßt, befreundte Scharen!
Die mir zur See Begleiter waren,
Zum guten Zeichen nehm' ich euch,

10. Akrokorinth, a conical mountain in the Southern part of Corinth with a castle 2800 feet high. (H. and D. 133).
11. Poseidon = Neptune, brother of Zeus, god of the sea. When he travels over the sea with his raging horses the sea is smooth until he strikes it with his trident when it rises and roars. The horse and the pine are sacred to him. (H. Vol. 41-42, 12, 13: 45; H. and D. 133)
- Fichtenhain, it really lay to the East of Corinth and not on the way for a traveler coming from the port on the Corinthian Gulf to the West. - (Johnson, 115)
12. A splendid description of the silent woods. (V. III, 44).
13. Nothing living near him, so the cranes are noticed. (H. and D. 133)
15. In October the cranes go South. (D. Vol. 41-42, 12, 13: 50).
16. The cranes fly over Ibykus as well as over the theatre, coming as a natural phenomenon. They need not be the same flock. The accidental constitutes the ominous, the remarkable. (Johnson 115)
- Graulichkeit, for graulich. Johnson, 115. 18, die - wren cf. p. 106)
- 19, Zeichen, of importance with Greeks as well as Romans. The appearance of large birds, messengers of Zeus, important. The appearance, after prayer, of the birds, or at a solemn glance is a good omen. The singer has had a pious shudder. H. and D. 134.

Mein Los, es ist dem euren gleich,
Von fern her kommen wir gezogen
Und flehen um ein wirtlich Dach —
Sei uns der Gastliche gewogen,
Der von dem Fremdling wehrt die Schmach!" 24

Und munter fördert er die Schritte
Und sieht sich in des Waldes Mitte;
Da sperren auf gedrängem Steg
Zwei Mörder plötzlich seinen Weg.

Zum Kampfe muß er sich bereiten,
Doch bald ermattet sinkt die Hand,
Sie hat der Leier zarte Saiten,
Doch nie des Bogens Kraft gespannt. 32

Er ruft die Menschen an, die Götter,
Sein Flehen dringt zu keinem Retter;
Wie weit er auch die Stimme schickt,
Nichts Lebendes wird hier erblickt.
"So muß ich hier verlassen sterben,
Auf fremdem Boden, unbeweint,
Durch böser Buben Hand verderben,
Wo auch kein Rächer mir erscheint!" 46

23. Gastliche, Zeus, protector of guests & strangers (D. und K. 276)
25. munter: Contrast with the appearance of the murderers. (L. 27)
27. Gedrange, dialectic form, used in Upper Germany = Eng. (VIII 45)
- auf- steg, in a narrow pass - not a bridge - (P.)
28. No cause is given for the murder.
31. It is unusual for a Greek to have had no muscular training.
Apollo sped the deadly bow. (D. Vol. 41-42, 12, 13: 52).
- Leier, it usually had seven strings, which were not placed over a sounding board, and were struck with a little rod. (H. und D. 54).
33. Und is omitted before die Götter. The voice is considered as a messenger, sent out for help. (H. und D. 54).
34. Refer only to men. (D. Vol. 41-42, 12, 13: 52).
36. wird erblickt, unusual for sieht er. (D. Vol. 41-42, 12, 13: 52)
38. unbeweint, for unbestattet im Sinne der Alten. He dies without last respects being shown his body. (D. Vol. 41-42, 12, 13: 52).
39. Biblical.
40. Ohne dass einer mich rächt, more usual form. (D. Vol. 41-42, 12, 13: 52)

Und schwer getroffen sinkt er nieder,
Da rauscht der Kraniche Gefieder;
Er hört, schon kann er nicht mehr sehn,
Die nahen Stimmen furchtbar kröhn.
„Von euch, ihr Kraniche dort oben,
Wenn keine andre Stimme spricht,
Sei meines Mordes Klag' erhoben!“
Er ruft es, und sein Auge bricht. 41

Der nackte Leichnam wird gefunden,
Und bald, obgleich entstellt von Wunden,
Erkennt der Gastfreund in Korinth
Die Züge, die ihm teuer sind.
„Und muß ich so dich wiederfinden,
Und hoffte mit der Fichte Kranz
Des Sängers Schläfe zu umwinden,
Bestrahlt von seines Ruhmes Glanz!“ 48

Und jammernd hören's alle Gäste,
Versammelt bei Poseidons Feste,
Ganz Griechenland ergreift der Schmerz,
Verloren hat ihn jedes Herz.
Und stürmend drängt sich zum Prytanen
Das Volk, es fordert seine Wut,
Zu rächen des Erschlagenen Mauen,
Zu sühen mit des Mörders Blut. 56

43 Cranes utter a loud - almost deafening cry. (D. Vol. 4: 42, 12, 13: 52)

45. Otherwise no one can hear of their grief. (D. Vol. 4: 42, 12, 13: 53)

48. Es is in apposition with the direct quotation.

50. obgleich -- Wunden, limits die Züge although grammatically it limits Gastfreund. (H. und D., 54.)

The immediate discovery of the body adds to the continuity of the narrative. (Johnson, 116).

51. Gastfreund - friend showing hospitality. The Greek considers this a religious and sacred duty. (H. und D., 54.)

54 Fichte: the pine was used, but in the time of Pindar the ivy (D).

56. The fame of the conqueror would reflect on the Gastfreund. (H. und D., 54.)

61. Prytanen, the highest magistrate is certain ancient Greek republics. (Von K. 291)

63. Prose would be: „des Erschlagenen Mauen zu rächen^{und} zu sühen mit des Mörders Blut“. (H. und D., 136).

63. Mauen: souls of those departed to the lower world. Honored as gods. (V. III 47)

Doch wo die Spur, die aus der Menge, 65
Der Völker flutendem Gebränge,
Gelodet von der Spiele Pracht,
Den schwarzen Thäter kenntlich macht?

Sind's Räuber, die ihn feig erschlagen?
Hat's neidisch ein verborgner Feind?
Nur Helios vermag's zu sagen,
Der alles Irdische besieht. 72

Er geht vielleicht mit frechem Schritte
Jetzt eben durch der Griechen Mitte,
Und während ihn die Rache sucht,
Genießt er seines Frevels Frucht,
Auf ihres eignen Tempels Schwelle
Trotzt er vielleicht den Göttern, mengt
Sich dreist in jene Menschenwelle,
Die dort sich zum Theater drängt. 80

Denn Bank an Bank gedrängt sitzen,
Es brechen fast der Bühne Stützen,
Herbeigeströmt von fern und nah,
Der Griechen Völker wartend da.
Dampfsbrausend, wie des Meeres Wogen,
Von Menschen wimmelnd, wächst der Bau
In weiter stets geschweiftem Bogen
Hinauf bis in des Himmels Blau. 88

67. Participial phrase connected with a Gerundivum contrary to the rules of the Grammar. (V. III 47).

69. The more characteristic hab-gierig was exempt for sake of meter. (D,

71. Helios - the sun god. In the morning he climbs from the bay, during the day he rides through the heavens drawn by horses snorting fire. In the evening he sinks into the Western ocean. During the night he rides about the North back to the ocean. He penetrates into secret places so was appealed to when an oath was taken (H. 4, 2 137)

73. Er - the murderer.

75. Vielleicht is omitted. (D. vol 41-42, 12, 13, 501.

80. Theatre: Spectator's part, rows of seats in semi-circle, rising one above the other; Orchestra, lower than the stage between the other two parts; Bühne, the inner circle. The theatre would seat 20-30 000 people. It was open to the sky, usually built into stone on the hillside. Schiller had in mind a wooden building (H. 4, 2, 137)

84-88. A beautiful and poetical description.

Wer zählt die Völker, nennt die Namen, 89
 Die gastlich hier zusammen kamen?
 Von Theseus' Stadt, von Aulis' Strand,
 Von Phocis, vom Spartanerland,
 Von Asiens entlegner Küste,
 Von allen Inseln kamen sie
 Und horchen von dem Schaugerüste
 Des Chores grauser Melodie, 96

Der, streng und ernst, nach alter Sitte,
 Mit langsam abgemessenem Schritte
 Hervortritt aus dem Hintergrund,
 Umwandelnd des Theaters Rund.
 So schreiten keine ird'schen Weiber,
 Die zeugete kein sterblich Haus! 109

88. The attention is now given to the audience.

91. Theseus' Stadt, Athens. Cecrops was the most ancient king of Attica & founder of the citadel. Theseus subsequently became king of Athens. Johnson, 117. Aulis, a seaport of Boeotia where Agamemnon gathered his fleet against Troy.

92. Phocis, between Thessaly and the Corinthian Bay. It is famous for Mt. Parnassus and the city of Delphi.

Spartanerland, Laconia which has as capital, Sparta.

93. Asiens - Asia Minor.

94. Inseln, The Cyclades & Sporades. (H. und D. 138)

96. The chorus was a principal part of Greek drama. In tragedy there were fifteen actors, in comedy twenty-four.

The chorus accompanied the actors - warning & advising, and filled up the pauses with singing and dancing.

98. The ancient custom was, rather, in a spying, greedy, raging manner. (V. III: 48.)

99. The chorus really remained in the orchestra. Johnson, 117.

101. The spectators are spellbound & think they see an apparition (See K. 292)

Es steigt das Riesenmaß der Leiber
Hoch über menschliches hinaus.

23-

Ein schwarzer Mantel schlägt die Lenben,
Sie schwingen in entfleischten Händen
Der Fackel düsterrote Glut,
In ihren Wangen fließt kein Blut;

Und wo die Haare lieblich flattern,
Um Menschenstirnen freundlich wehn,
Da sieht man Schlangen hier und Nattern
Die giftgeschwollenen Bäuche blähn.

112

Und schauerlich, gedreht im Kreise,
Beginnen sie des Hymnus Weise,
Der durch das Herz zerreißend dringt,
Die Bande um den Frevler schlingt.
Besinnungraubend, herzbethörend
Schallt der Erinnen Gesang,
Er schallt, des Hörers Mark verzehrend,
Und duldet nicht der Leier Klang:

120

103. Riesenmasz: accomplished by hoch jagdstiefeln (P. 136)

105-112 Aeschylus has represented the Furies as horrible old women with hair of snakes, bloody eyes, grinning teeth, who are dressed in long, black garments with blood-red girdles. There is nothing more terrible in Greek fable. (A. und D. 140).

113. gedreht, sich drehend. (P. 136).

114. Hymnus - here a festal song. (A. und D. 140).

117-120. Compare with Plumptre's Translation of Aeschylus, Eumenides, 317-320: "We raise this chant of madness, frenzy-working.

The hymn the Erinyes love,

A spell upon the soul, a lyreless strain

That withers up men's strength."

118 Erinyen, a personification of curses pronounced on a guilty criminal. They punished crimes before death. No prayer, sacrifice nor tears can move them or protect the guilty one. They dwell in Tartarus, dreaded by gods & men. (A. und D. 140).

120. The lyre did not chord with the discordant song of the Furies.

„Wohl dem, der frei von Schuld und Fehle 121
Bewahrt die kindlich reine Seele!
Ihm dürfen wir nicht rächend nahn,
Er wandelt frei des Lebens Bahn.
Doch wehe, wehe, wer verstoßen
Des Mordes schwere That vollbracht!
Wir heften uns an seine Sohlen,
Das furchtbare Geschlecht der Nacht. 128

„Und glaubt er fliehend zu entspringen,
Geflügelt sind wir da, die Schlingen
Ihm werfend um den flücht'gen Fuß,
Daß er zu Boden fallen muß.
So jagen wir ihn, ohn' Ermatten,
Verlöbhen kann uns keine Neu', 134

721 Wohl dem, as in Psalm 1. 1. 1 D. 10. 41-42, 12, 13: 61;

Note the contrast between the first and last parts of the stanza
121-128. Compare with Pimoties Translation of Euripides 303-

"Not on one who pure hands lifteth
Falleth from us any anger,
But his life he passeth scatheless;
But to him who sins like this man,
And his blood stained hands concealeth,
Witnesses of those who perish,
Coming to exact blood-forfeit,
He appear to work completeness".

125- Wer, = jedem, der. (Johnson, 117.

128. - Compare with Euripides: - 131-

"O mother who didn't hear me, mother might
A terror of the living and the dead,
Hear me, oh hear!"

130-132: Euripides, 347:

"I, on my victim bring
The crushing force of feet,
Limbs that overthrow those that swiftly run."

Ihn fort und fort bis zu den Schatten
Und geben ihn auch dort nicht frei."

135

So singend, tanzen sie den Reigen,
Und Stille, wie des Todes Schweigen,
Liegt überm ganzen Hause schwer,
Als ob die Gottheit nahe wär'.
Und feierlich, nach alter Sitte,
Umwandelnd des Theaters Rund,
Mit langsam abgemessenem Schritte,
Verschwinden sie im Hintergrund.

144

Und zwischen Trug und Wahrheit schwebet
Noch zweifelnd jede Brust und bebet
Und huldigt der furchtbarn Macht,
Die richtend im Verborgnen wacht,

135-6 Compare with *Enumiides*, 323 -

"This is the all pervading Duty
Hark ye to hold it ground forever
That we should still attend

On him on whom there rests the guilt of blood,
Of kin shed causelessly

Fill earth lie over him; nor shall death set free.

The song reveals much of the duty of the Furies. It is suitable for them to sing as it is so weird & awful. Stanza 18 - lines 137-144, was the 14th (lines 105-112) in the copy sent to Goethe. Following his advice, Schiller inserted four stanzas lines 9-24, 81-88, 105-112. (Johnson, 119).

139. schwer, as if the stillness was oppressive. D. V. 41-42, 12, 13, 62

144. The Chorus usually remained during the whole action. At times as in *Agamemnon* it disappears & reappears. (H. and D., 141)

147. Macht, 'der Vergeltung' (Nemesis) (P. 136; U 51)

Nemesis - a post-Homeric personification of the moral indignation felt at derangement of moral equilibrium. In restoring normal order she punishes boastfulness & crime. (Harper Cl. D.)

Die unerforschlich, unergründet
Des Schicksals dunkeln Knäuel flucht,
Dem tiefen Herzen sich verkündet,
Doch fliehet vor dem Sonnenlicht.

132

Da hört man auf den höchsten Stufen
Auf einmal eine Stimme rufen:
„Sieh da, sieh da, Timotheus,
Die Kraniche des Kybikus!“ —

149. unerforschlich, unergründet, belong to die. (D. 41-42, 12, 13, 62)
150 as a tangled skein of thread requires an experienced hand
to straighten it out, so the tangled threads of man's fate need
a higher power. Virtue conquers. Wrong is condemned (D. 14).
The Fates: Clotho held the distaff; Lachesis spun the thread
and Atropos cut it.

Goethe suggested that Schiller add a stanza after the 14th
(now the 18th), to show the feeling caused by the chorus. He
could then pass from the thought of the good to the distrac-
tions and indifference of the impious and then let the mur-
derer utter his exclamation and everything would follow
naturally and the effect be increased. (Corr. with G. p. 292).

153. auf--Stufen may be connected with hört man, or with rufen.
155- Heller finds in the repetition of "Sieh da," proof
that the words were uttered in rashness caused by
surprise. (D. 41-42, 12, 13: 64. Viehoff thinks that conscience
was awakened by the song of the Furies, and the
cry was uttered in anguish. Schiller however says that
the murderer has not been agitated by the scene but has been
reminded of his deed. The appearance of the cranes startle
him. As he has a seat among the common people he can
see the cranes before they fly over the middle of the theatre. From
such a height the cry may be heard even if not understood, by all.

(Corr. with G. p. 300)

34
Und finster plötzlich wird der Himmel,
Und über dem Theater hin
Sieht man in schwärzlichem Gewimmel
Ein Kranichheer vorüberziehen.

160

„Des Ibykus!“ — Der teure Name
Rührt jede Brust mit neuem Grame,
Und wie im Meere Well' auf Well',
So läuft's von Mund zu Munde schnell:
„Des Ibykus? den wir beweinen,
Den eine Mörderhand erschlug!
Was ist's mit dem? was kann er meinen?
Was ist's mit diesem Kranichzug?“ —

168

Und lauter immer wird die Frage,
Und ahnend fliegt's mit Blitzeschlage
Durch alle Herzen: „Gebet acht,
Das ist der Eumeniden Macht!
Der fromme Dichter wird gerochen,
Der Mörder bietet selbst sich dar —
Ergreift ihn, der das Wort gesprochen,
Und ihn, an den's gerichtet war!“

176

Doch dem war kaum das Wort entfahren,
Möcht' er's im Busen gern bewahren;
Umsonst! Der schreckenbleiche Mund
Macht schnell die Schuldbewußten kund.
Man reißt und schleppt sie vor den Richter,
Die Szene wird zum Tribunal,
Und es gestehn die Bösewichter,
Getroffen von der Rache Strahl.

184

160. schwärzlichem for schwärzlichem.

161. Kranichheer, - an unusually large flock (L. 41-42, 12, 13; 65)
The cry is a repetition of that of the murderer. (P. 138).

163. Very striking simile showing the spreading of the cry.

165-8. Very natural questions. Voices cannot be distinguished
(L. 41-42, 12, 13; 65)

176. ihn, clearer and sounds better before den than der.
Attention is first directed to the person to whom the cry was
addressed.

169-176. Schiller devoted a second stanza to the impression made
by the cry but omits details of the discovery of the deed, as
the way to the discovery is shown. The poet has finished his
work. (Corr. with Goethe p. 30).

179. The terror depicted on their faces reveals their guilt.

182. Trial is held on "die Bühne" before "den Richter" (Prylans 61).

(D. und K. 276)

Der Alpenjäger.

Schiller's memorandum for July 5, 1804, states that he then sent Der Alpenjäger to his friend Becker. It was probably sketched and begun, however, at the beginning of the year when, in making research for Wilhelm Tell, he found the legend told by Bonstetten, on which the ballad was based: (D 3840, II: 76. V., III; 244-245)

An old couple had a disobedient son who would not tend their cattle but wished to go and hunt the chamois. Not long after he lost his way among the icy valleys and fields of snow and thought he would perish. Then the spirit of the mountains appeared and said to him, "The chamois which you are hunting are my herd. Why do you chase them?" He then pointed out the path for the hunter who went home and tended the cattle for his parents.

(V. III: 244).

In the poem we find a two-fold thought
1) Nature has realms to which man's ent

trance is a sacrilege. 2) Nature shows her preeminence when man, in hostility, goes too far against her and her creature. The spirit of the mountain is nature personified. - (H. and D. 47-8) Fleeing into nature's recesses for refuge, the chamois earned protection. The hunter pursuing the frightened creature is reminded of his limitations. The spirit of the mountain is introduced at the moment that the chamois has done its utmost and sees death before and behind. (D. 18. 38-40, 11: 77).

The idea of the Higher Power is found in the writings of St. Hubert, a zealous hunter who went hunting on Good Friday. He aimed his bow at a deer, but a gleaming cross appeared between its antlers and frightened the man from his buck. The idea weighed upon his mind and he finally sought seclusion in a cloister, as a monk. (H. 25 D., 48)

The poem illustrates the hunter's delight in the chase - neither his mother's pleading nor danger nor compassion can swerve him from his purpose - only a command from a higher power can influence him. - (P. 103) - The aim in the hunt is

to show skill, and to brave danger is more of a charm than to obtain booty. Nature has an aim in creating and maintaining, and while she gives to man abundantly, she does not want her rights infringed upon and shows her ability to protect her own.

Grimm tells of a chamois hunter, who pursued his prey to the summit of a high cliff, where a dwarf suddenly confronted him, asking why he was stealing his herds and condemning him for it. The hunter begged pardon, pleading that he did not know the herd belonged to him, and received forgiveness. The dwarf promised that, if he would not disturb his creatures, a chamois should be hung at his door once a week for his use. The promise was kept but after a time the longing for the chase was so powerful that, risking everything, the hunter yielded to the desire and met death. (H. and D., 48 V. III. 245).

The poet, not being concerned with the result of the Berg geists visit, omits the conclusion. He has brought out the teaching he desired to impress and any additional thought would have weakened

the story.

The poem is rich in feeling. The mother's care for the son is sharply contrasted with his love for the chase. The zeal with which he pursues the chamois is reflected in the selection of words. The loving protection of the mountain spirit gives a higher subliming thought, especially ~~since~~ it follows the heartlessness of the hunter to whom the chamois turns, in vain, her shading glance.

Willst du nicht das Lämmlein hüten?
Lämmlein ist so fromm und sanft,
Nährt sich von des Grases Blüten,
Spielend an des Baches Rausch.
„Mutter, Mutter, laß mich gehen,
Fahren nach des Berges Höhen!“

a conversation between Mother and son. She raises the question of the alpine hunt as soon as he mentions it.

1. Das Lämmlein for die Lämmlein, die Schafe for die Schafherde - singular for plural, a part for the whole. (H. and B. 49).

2. von des Grases Blüten, not von blühendem Gras, the flowers are hidden in the grass. The alpine people pasture countless herds on these green meadows in the summer months. (H. & B. 49).

4. Rausch = Krummung, Ruch. (P. 153).

5. gehen fahren - the Infinitive without zu is used in certain phrases dependent upon some verb of motion. (Brandt Grammar).

Willst du nicht die Herde locken
Mit des Hornes munterm Klang?
Lieblich tönt der Schall der Glocken
In des Waldes Luftgesang.
„Nutter, Nutter, laß mich gehen,
Schweifen auf den wilden Höhen!“
Willst du nicht der Blümlein warten,
Die im Beete freundlich stehn?
Draußen ladet dich kein Garten;
Wild ist's auf den wilden Höhen!
„Laß die Blümlein, laß sie blühen!
Nutter, Nutter, laß mich ziehen!“

12
18

She gives us the poetical side of shepherd's life. (Humb D. 50).
7. Herde, Rindviehherden, which pasture on the alpine slopes;
locken, sie zusammen rufen. (Humb D. 54).

8. Usually herdsmen blow only the schalm. (Humb D. 50).
9. Schall, Originally = das Spiel, D.Vd. 38-40, 11:79; Glocken = der
Kuhglocken. P. 07. Each herdsmen has a shrine from two or
three bells which harmonizes with his pipe, D.Vd. 38-40, 11:79. The Swiss
herdman's call (Kuhreihen) is sometimes merely a call, but
usually a plaintive, wailing melody of long drawn-out notes
sometimes sung - often played on the alpine horn. The three
finest black cows wear the bells when the herds are taken to
and from the alpine meadow. (Wilhelm Tell - Evening - 180).

10. In - in den Lustgesang des Waldes mischt sich das Ber-
dungeläute. Lustgesang = Vogelgesang. (Humb D. 50).

12. In the original freien instead of wildern, D.Vd. 38-40, 11:79.
Roaming over the wild mountain is the theme of hunting. (Humb D. 50).

13. Comparison of the mountain to their own garden.

14. Beet, a part of the garden, part here, again, used for the
whole. (Humb D. 54).

17. Exclamations express more clearly the opposition. (Humb D. 51).

18. The youth constantly grows more anxious to depart.

Und der Knabe ging zu jagen,
Und es treibt und reißt ihn fort,
Raslos fort mit blindem Wagen,
An des Berges finstern Ort;
Vor ihm her mit Windesschnelle
Fliehet die zitternde Gazelle.

24

Auf der Felsen nackte Rippen
Klettert sie mit leichtem Schwung,
Durch den Riß gespaltner Klippen
Trägt sie der gewagte Sprung;
Aber hinter ihr verwogen
Folgt er mit dem Todesbogen.

30

- 19 Knabe - youth, young man but boy to the mother. (H. und D. 51)
- 20 es shows the obscurity. The hunter has a great passion for the dangerous sport (H. und D. 51).
22. A dark ravine. The Sennar seek inaccessible places (D. 14 38-40, 11:80).
24. Gazelle used for himself by poetic license (C. 154)
25. A vivid description of the chase. The hard consonants illustrate the wild mountain scene, the deep cliffs while in stanza seven the word ist in verse 7, 72 is expressive of grandeur, greatness, significance. (V. 247).
26. Klettert? the ascent is aided by the Kletterer (D. 38-40, 11:81)
- Schwung, The chamois springs over a chasm 20 feet wide. (H. und D. 52).
27. Klappen - steep, jagged, cleft, rocks. (H. und D. 53).
Durch den Riß, over the cleft. (Johnson, 164).
29. Verwogen - obsolete. Poetic for verwogen.
The entire poem is rich in imitative words. The repetition of o in 29-30 shows the threatening pursuit of the hunter. (V. II: 247).
30. Todesbogen: which sent death by its string. The weapon reminds us of middle ages but it is used for the hunting (H. und D. 53).

Jeho auf den schroffen Finken
Hängt sie, auf dem höchsten Grat,
Wo die Felsen jäh versinken
Und verschwunden ist der Pfad.
Unter sich die steile Höhe,
Hinter sich des Feindes Nähe.
Mit des Jammers stummen Blicken
Fleht sie zu dem harten Mann,
Fleht umsonst, denn loszubrüden
Legt er schon den Bogen an;
Plötzlich aus der Felsenpalte
Tritt der Geist, der Bergesalte.

36

42

31. jitgo, poetical for jetst. Finken, poetical for a tower-mountain or rock summit. (H. und D. 53).
32. Grat = Spitze (P. 104).
34. The chamois are at times driven into a pass scarcely more than one fourth foot wide. (D. Vol. 38-40, 11: 82).
35. The reflexive Indicative expressively her thoughts (Joyner, 172).
36. Des Feindes Nähe = der nahe Feind. D. Vol. 38-40, 11: 82.
38. Mann, in the eyes of the chamois. (S. 163).
41. der Felsenpalte, not einer. The abyss mentioned in line 27.
42. der Bergesalte - in apposition with der Geist. He has long ruled in the mountain. (D. und H. 271.) and appears in the form of an old man or as a mountain spirit. (D. Vol. 38-40, 11: 82). The mountain people fear him as they do a ghost (H. und D. 53). There are many popular legends about him. (Joyner, 172).
- He does not appear until his help is absolutely needed.

Und mit seinen Götterhänden
Schützt er das gequälte Tier.
„Mußt du Tod und Jammer senden,“
Ruft er, „bis herauf zu mir?
Raum für alle hat die Erde;
Was verfolgst du meine Herde?“

44

43 Götterhänden, göttliche, heilige, mächtige
Hände, (H. und D. 53) Endowed with super-
natural power. (Joyce, 72).

He does not hold his hands against the hunter
but protectingly over the chamois. D. Vol. 38-40, 1:82.

46. bis herauf zu mir, even into the untrod-
den heights of the mountain. Here is the inner
thought of the poem - that there is a law of na-
ture which is to be never denied to man. (H. und D. 5)

48. was, for whom.

46. The second thought. Nature has placed barriers
to protect her creatures against limitless pursuit.
(H. und D. 54.)

Emphasis is to be placed on was verfolgt er
rather than on wer.

The conclusion of the poem is omitted. The
poet only cares to represent the two inner
thoughts.

H. und D. 57.

Vocabulary.

Separable verbs are indicated by the asterisk.

A.

ab*borgen, to borrow.

aber, but.

ablaufen (a, au), to run down.

ab*messen (a, e), to measure.

abschüssig, steep, precipitous.

absondern, to separate; sich absondern,
to seclude one's self, separate.

ab*stürzen, to precipitate, rush down.

ab*winden (a, u), to unwind; sich

abwinden, to unwind one's self.

Ach, O! ah!

acht*geben (a, e), to pay attention to,
give heed to.

Acker (-s, - or -), m., soil.

Adel (-s), m., nobleness, nobility.

Adler (-s, -), m., eagle.

Adlergang (-es, -e), m., eagle's course.

Aether (-s), m., ether.

Aetherstein (-s, -en), m., ethereal flash.

Africa (-s), n., Africa.

Ahn (-e, ~~er~~-en, -en), m., ancestor.

ahnen, to surmise, anticipate.

Akrokorinth (-s), n., the citadel rock south-west of Corinth, tower crowned Corinth.

alle, all.

allein, alone.

Alpenjäger (-s, -), m., alpine hunter.

als, as; than; als ob, as if.

alt, old.

Altar (-es, -e), m., altar.

Alter (-s, -), m., age, years, epoch.

Amalthæa, Amalthæa, a figure in Greek mythology.

Amboß (-es, -e), m., anvil.

ambrosisch, ambrosial.

an, by; in; by means of; on upon, to.

Anblick (-s, -e), m., sight, scene.

Andacht (-, -en), f., devotion.

ander, other, different.

anfallen (ie, a), to assail, invade, fall upon.
Anker (-s, -), m., anchor.

anknüpfen, to tie, join, knit.

anügen, to take aim.

anmassen, sich, to assume, claim, pretend.

anmelden, to announce.

Anmut (-), f., grace, concord.

anrufen (ie, a), to invoke, implore.

anspinnen (a, o), to spin.

Arabien (-s), n., Arabia.

Arm (-es, -e), m., arm.

arm, poor.

Asien (-s), n., Asia.

Ast (-es, -e), m., bough, branch.

Aue (-, -n), f., meadow.

auch, even.

auf, upon, on, at.

auf*dämmern, to dawn, rise with a faint gleam.

auf*losen, sich, to dissolve, melt.

auf*stehen (a, a), to rise, arise.

auftürmend, towering.

Auge (-s, -n), n., eye.

Aulis, n., Aulis.

aus, from, out of.



auseinander, apart, separated.

ausgießen (→, →), to pour out.

Ausland (-e), n., foreign parts.

auslöschen (→, →), to die, be extinguished
to put out, extinguish.

außen, without, outside.

äusser, outer, exterior.

Axt (-, -e), f., ax.

B.

Bacchus, m., god of wine, Bacchus.

Bach (-es, -e), m., brook.

Bahn (-en), f., pathway, way.

bald, soon

balsamisch, balsamy.

Band (-er, -e), n., chains, fetters.

Bank (-, -e), f., bench.

Basalt (-s, -e), m., basalt.

Bau (-es, -e, or commonly Bauten), m.,
building, structure.

Bauch (-es, -e), m., belly.

Bauer (-es, -e), m., tree.

leben, to quiver, thrill.

Becken (-s, -), n., vortex (of a whirlpool)

bedeutend, meaning, significant.

Bedeutung (-, -en), f., importance. meaning.

bedürftig, needy, poor.

Beet(-es, -e), n., bed, border.

befehlen (a, o), to command, order.

beflügeln, to furnish with wings.

befreundet, friendly.

Begehrde (-, -n), f., eager desire.

begießen (-, o), to water, sprinkle.

beginnen (a, o), to begin, commence.

begleiten, to accompany, escort.

Begleiter (-s, -), m., companion, attendant.

Begleitung (-, -en), f., company.

beglücken, to make happy; to bless.

der Beglückte, happy man, Der Spaziergang, 139.

beharren, to persevere, persist in.

beharrlich, persistent, constant.

behererrschen, to rule, control.

bei, at.

bekränzen, to wreath, crown.

belebt, animated, active, lively.

beleuchten, to light up, illuminate.

belohnen, to reward, recompense.

bereiten, sich, to prepare, make preparations.

Berg (-es, -e), m., mountain.

bergen (a, o), to conceal, hide.

Bergsalte (-n, -n), m., old (man) of the mountain.

Bergesucken (-e, -), m., mountain ridge.

Bergmann (-es, "er), m., miner.

Bergtrümmer, n. pl., mountain fragments, boulder.

bescheinen (-ie, -ie), to shine upon, illumine.

bescheren (-e, -e), to bestow, present.

beschleichen (-i, -i), to steal upon.

beschränken, to bound, limit, restrict.

beseeen, to animate.

besinnung^{*}graben, to deprive of recollection.

bestehen (bestand, bestanden), to last, endure, exist.

bestrahen, to shine upon, irradiate.

beten, to pray.

Betrug (-s), m., fraud, deceit, deception.

beugen, to bow.

bewahren, to keep, preserve.

bewegen, to agitate, excite.

beweinen, to weep for, lament.

Bezirk (-s, -e), circle, sphere.

Biene (-, -n), f., bee.

67
bieten (o, o), to offer.
Bild (-s, -er), n., image.
bilden, to form.
Bildner (-s, -), m., sculptor, framer.
bis, even to, up to, until.
Bisz (-ss, -e), m., bite.
bitter, bitter, sharp.
blähen, to inflate, swell.
blasen (ie, a), to sound.
Blatt (-ss, "er), n., leaf, page.
blau, blue. as noun, Kraniche, 88.
bläulich, bluish.
bleiben (ie, ie), to remain.
bleich, pale, pallid.
blendend, glaring, dazzling.
Blick (-ss, -e), m., glance, look.
blicken, to look, glance.
blind, blind.
blinzeln, to blink.
Blitzesschiag (-ss, "e), m., stroke of lightning.
blühen, to blossom.
blühend, blossoming.
Blume (-s, -n), f., flower.
Blümlein (-s, -), n., floweret.
Blut (-ss), n., blood.

Blüte (-, -n), f., blossom.

Boden (-e, -en), m., ground, soil.

Bogen (-e, -en), m., bow.

böse, bad, evil.

Böswicht (-e)e, -e, or er), m., villain, culprit.

braun, brown, dark.

brausen, to rage, roar.

brechen (a, o), to break.

brennen (brannte, gebrannt), to burn.

Brücke (-, -n), f., bridge.

Brust (-, -e), f., breast.

Knabe (n, -n), m., knave, villain.

Buche (-n, -n), f., beech.

Bühne (-, -n), f., theatre, stage.

Bund (-es, -e), m., union.

bunt, gay.

Bürde (-, -n), f., burden, load.

Bürgerin (-, -nen), f., female citizen.

Busen (-e, -en), m., bosom, heart.

C.

Ceres (-), f., Ceres.

Chor (-es, -e), m., chorus, choir.

Cybele (-), f., Cybele.

D.

da, then, there, here. dar before conson.

Dach (-es, -er), n., roof, house.

dahin*ziehen (-zog, -zogen), to draw a-long, attract away.

dahin*gleiten (i, i), to flow down, glide along

dahin*tragen (u, a), to carry away.

dann, then.

dannen, thence.

dar, see dar.

darin, there, therein.

dass, that, in order that.

dauern, to last, endure, keep.

davon, of that, of it.

Deichsel (-, -n), f., hole (of a carriage), beam.

dein, deine, dein, thy.

Demeter (-is), Demeter. Greek goddess of agriculture.

denn, for.

der, die, das, the, this, that, who, which.

Dichter (-s, -), m., poet.

Dienergefolge (-s), n., train of servants.

dieselbe, die selbe, das selbe, the same.

72
dieser, diese, dieses, this, that.

doch, yet, however.

Donner (-e, -), m., thunder.

donnern, to thunder.

Dorf (-es, -er), n., village.

dort, there.

dorten, see dort

drängen, to press. sich drängen, to crowd.

draußen, out there.

drehen, to twist, turn.

drei, three.

dreimal, thrice, three times.

dreist, boldly, daringly.

dringen (a, u), to penetrate, force one's ways.

Dryade (-, -n), f., Dryad.

du, thou.

Duft (-es, -e), m., scent, fragrance.

düften, to exhale fragrance.

duftend, fragrant.

dulden, to permit to remain, suffer.

dampfbräusend, hollow sounding.

dunkel, dark.

durch, through.

durchbrechen, to break through, burst.

durch*dringen (a, u), to press through.

hierce, hemtrate.

durchkreuzen, to cross.

durch*rennen, to run through.

dürfen (durfte, gedurft) to be permitted.

durstig, thirsty.

düster, dark.

düsterrot, dark red.

E.

eben, just, even.

ehren, braguen.

Ehre (-, -n), f., honor.

ehren, to honor, revere.

Eiche (-, -n), f., oak.

eifern, zealous, rivalling.

eigen, own, peculiar, sume.

Eigentum (-es, -er), n., property, possessions.

ein, a, an.

Einfalt (-), f., simplicity.

einmal, one time, once.

eint*nehmen (a, o), to embrace, receive.

einsam, lonely, secluded.

einschließen (o; o), to lock, enclose, confine.

Eintracht (-), f., agreement, unity, harmony.

ein^{*}treten (a, e), to enter.

ein^{*}ziehen (zog, gezogen), to enter, come in.

einzig, single, one.

eisern, iron, hard.

eitel, vain, empty.

Elend (-s), n., misery, distress.

empfangen (i, a), to receive.

em^{*}por^{*}blicken, to look up.

em^{*}por^{*}ranken, to creep upward, climb.

em^{*}por^{*}steigen (ie, ie), to rise, climb.

enden, endigen, to end, finish.

endlich, final, last, finally.

endlos, endless.

energisches, energetic, efficient.

enge, narrow.

entblättern, to deprive of leaves.

entbrennen (entbrannte, entbrannt),
to burn.

entdecken, to detect, discover.

entfahren (u, a), to slip out, escape.

entfleischt, fleshless.

entfliehen (o, o), to escape, flee.

entlegen, distant, remote.

entmasten, to dismast.

entrüsten, sich, to become angry.

entspringen (a, u), to escape, spring

aus.

entstellen, to disfigure, distort.

entweichen (i, i), to give way, escape, vanish.

entweihen, to profane, desecrate.

entwerfen (a, o), to draw, sketch.

Entzücken (-ens), m., rapture, delight.
er, he.

erblicken, to see, behold.

Erde (-, -n), f., earth, world.

Erdengrösse (-, -n), f., earthly greatness.

erfinden (u, u), to find out, invent;

sich erfinden, Spaziergang, 159.

erfreuen, to delight, gladden.

erfrieren (o, o), to freeze.

ergießen, to pour forth, effuse; sich ergießen,

to flow out, empty.

erglänzen, to shine, gleam.

ergreifen (i, i), to seize, assume.

erheben (o, o), to raise.

Erinyen, pl., furies, Eumenides.

erkennen (erkannte, erkannt), to notice, recognize.

Erlen (-, -n), f., alder, alder-tree.

erlöschen (o, o), to extinguish.

ermatten, to weary, tire, fatigue.

slacken; 1. lösen, die Klemme, 134.
ernst, solemn, serious.

Ernst (-s, -en), m., earnestness.

Ernte (-, -n), f., harvest.

erquicken, to refresh, comfort.

erschallen (-s, -e), to resound.

erscheinen (ie, ie), to appear.

Erscheinung (-, -en), f., appearance.

erschlagen (-n, -e), to slay, kill; es
nach, die Bräuthe, 63.

erleuchten, to light up, to obtain by
 lighting.

erstaunen, to be astonished.

erstürben (-s, -e), to fade, die.

ertönen, to resound, ring.

erwachen, to awake.

erwarmen, to grow warm.

erzählen, to narrate.

ergittern to tremble violently.

es, it.

ewig, perpetual, eternal, always.

F

Fackel, (-, -n), f., torch.

Faden (-s, -e), m., thread.

fallen (fiel, a), to fall.

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Falte (-, -n), f., fold, crease.

Farbe (-, -n), f., color, hue.

fassen, to grasp, seize.

faut, almost.

Faun (-en, -en), m., faun.

Faust (-, -e), f., fist.

Feld (-er), m., field, ~~fielding~~.

feierlich, solemnly.

feig, cowardly.

feil, for sale, ~~at~~.

Feind (-es, -e), m., enemy.

Feld (-es, -er), m., field mead.

Fels, see Felsen.

Felsbruch (-es, -e), m., quarry.

Felsen (-s, -), m., rock.

Felsenkraft (-, -e), f., rugged strength.

Felsenrisz (-es, -e), m., cleft in the rock.

Felsenpalte (-es, -e), m., cleft of a rock.

felsig, rocky.

Fenster (-s, -), n., window.

fern, distant, remote, far.

Terne (-, -n), f., distance.

fernhin, far off, remote.

Fessel (-, -n), f., chain, fetter.

Fest (-es, -e), n., feast, festival.

festlich, festive, splendid.

feurig, fiery, ardent.

Fichte (-, -n), f., pine tree.

Fichtenhain (-es, -e), m., pine grove or wood.

finden (a, u), to find.

finster, gloomy, dark.

Flamme (-, -n), f., flame.

flattern, to wave, hang loose.

flechten (o, o), to weave.

Flehen (-s), n., prayer.

flehen, to pray.

Fluss (-es), m., industry, labor.

fliegen (o, o), to fly, soar.

fliehen (o, o), to flee.

fließen (o, o), to flow, rush.

Flor (-s, -e), m., veil.

Floss (-es, -e), m., raft.

Flotte (-, -n), f., fleet.

fluchen, to curse, swear.

Flucht (-, -en), f., flight.

flüchtig, flying, hasty.

Flüchtling (-s, -e), m., deserter, refugee.

Flügel (-s, -), m., wing.

Flur (-, -en), floor, field, land, meadow.

Flut (-, -en), f., stream, water.

fluten, to rise, crowd.

fodern, see fodern.

folgen, to follow.

fodern, to call for, desire.

fördern, to advance.

forschen, to search, inquire.

fort, forth; fort und fort, on and on,
die Krassische 135.

fort*reisen (i, i), to carry away.

fort*treiben (ie, ie), to drive away.

frage (-, -n), f., question.

fragen, to ask, question.

frach, bold, shameless.

frei, free.

Freiheit (-, -en), f., liberty, freedom.

fernd, strange, foreign.

Fremdling (-es, -e), m., stranger.

Freude (-, -n), f., joy, pleasure.

freudig, joyous, cheerful.

Freund (-es, -e), m., friend.

freundlich, friendly.

Frevel (-s, -), m., crime.

Frevler (-s, -), m., offender, evil-doer.

friedlich, peaceful.

frisch, fresh.

fröh, gayly, happily, happy.

fröhlich, joyous, gay.

frohlocken, to exult, triumph.

frohnen, to toil, drudge, labor as a casual.

fromm, innocent, honest, trusted.

Frucht (-, -e), f., fruit.

fruchtlos, useless.

früh, early.

Frühling (-s, -e), m., spring.

fühlen, to feel.

Fülle (-), f., plenty, abundance.

Funke (-n) (-ns, -n), m., spark.

für, for.

Furcht (-), f., fear, dread.

furchtlos, fearless, fearless, dreadful.

fürchten, to fear.

fürchterlich, frightful, terrible.

Fuß (-es, -e), m., foot.

G.

Gabe (-, -n), f., gift.

gäh, jäh, rapid, sudden, steep.

gähling, jähling, abruptly, precipitously.

gähmend, yawning.

ganz, all.

Garn (-es, -e), n., yarn, thread.

Garten (-en, -), m., garden.

Gast (-es, -e), m., guest.

Gastfreund (-en, -en), m., host.

gastlich, hospitable; as noun, die Kran-
iche, 23.

gauckeln, to deceive, play tricks.

Gazelle (-, -en), gazelle.

gebären (a, o), to nurture, breed, bring
forth.

Gebäude (-s, -), (Gebau, -s), n., building,
structure.

Gelein (-s, -e), n., limbs, bones.

geben (a, e), to give; sich geben, to give
leave, consent.

Gebilde (-s, -), n., image, form.

Gebirge (-s, -), n., mountain chain.

Gebüsch (-en, -en), n., thicket, bushes.

Gedanke (-ns, -n), m., thought.

gedenken (gedachte, gedacht), to remem-
ber, think of.

gedränge see gedrängt.

Gedränge (-s), n., crowd, throng.

gedrängt, crowded.

Gefangene (-n, -n), m., prisoners.

Gefängnis (-s, -), n., prison.

Gefieder (-s), n., plumage.

Gefilde (-s, -), n., fields, plains.

geflügelt, winged.

Gefühl (-es, -e), n., feeling.

Geheimnis (-es, -e), n., secrecy, secret place, secret.

geheimnisvoll, mysterious, secret.

gehen (ging, gegangen) to go.

Geist (-es, -er), m., spirit.

Geistesweise (-, -n), f., manner or custom of spirits.

Geisteswürde (-, -n), f., dignity of spirits.

geländert, roiled.

Geläute (-es), n., ringing or peal of bells.

Geliebte (-, -n), f., lady-love, sweetheart.

Gemach (-s, -er), n., room, apartment.

Gemüt (-es, -er), n., spirit, disposition.

Genie (-s), n., genius.

genießen (o, o), to enjoy.

gern, gladly, fain.

Gesang (-es, -e), n., song.

geschäftig, busy.

Geschäume (-s), foam.

Geschenk (-es, -e), n., present, gift.

Geschlecht (-e, -er), n., race.

Geschrei (-s), n., cries, clamor.

Geschwader (-s, -), n., squadron.

geschwind, quick.

gesellig, social, sociable.

Gesetz (-es, -e), n., law.

Gespenst (-es, -er), n., apparition, spectre.

Gespräch (-es, -e), n., talk, conversation.

Gestalt (-) -en), f., form.

gestehen (gestand, gestanden), to confess, own, admit.

Getöse (-s), n., din, uproar.

getreu, true, faithful.

Gewalt (-) -en), f., power.

Gewerbe (-s, -), n., trade, business.

Gewimmel (-s), n., crowd, throng.

Gewirr (-s), n., confusion.

Gewolk (-es), n., clouds, mass of clouds.

Gieszbach (-es, -e), m., mountain torrent.

giftgeschwollen, swollen by poison.

Gigantenschritt (-es, -e), m., step or stride of a giant.

Gipfel (-s, -), m., summit, top.

Gitter (-s, -), n., trellis, lattice.

Glanz (-es), m., brightness, glitter.

glänzen, to shine, sparkle.

Glaube (-ns, -n), m., belief, faith.

glauben, to believe.

gleich, immediately, like.

gleiche (-), f., evenness, equality.

Glocke (-, -n), f., bell.

Glück (-es), n., happiness.

glücklich, happy.

glühen, to glow.

Glut (-, -en), f., glow.

golden, to gild.

golden, golden, happy.

Gott (-es, -er), m., God.

Götterbote (-n, -n), m., divine messenger,
Hermes or Mercury.

Götterfreund (-es, -e), m., friend of the
gods.

Götterfunke (-n, -n), m., divine spark.

Götterhand (-, -e), f., divine hand.

Gottheit (-, -en), f., deity, divinity.

göttlich, divine.

Grab (-s, -er), n., grave.

Gram (-es), m., sorrow, grief.

Gras (-es, -er), n., grass.

Grat (-es, -e), m., ridge.

graulich, grayish, grizzly.

grausen, to fill with dread, to feel hor-

ror of.

Grausen (-s, n.), horror, dread.

grausen, dismal.

Griech, Greek.

Griechenland (-es, "er), n., Greece.

grün, green; as noun, Spaziergang, 14.

Grund (-es, "e), m., ground, soil.

grünen, to become green; to be verdant.

grünend, verdant.

grünlich, greenish.

grüßen, to greet.

Guss (-es, "e), m., torrent.

Gut (-s, "er), n., blessing, gift, goods.

gut, besser, best, friendly, good; as noun,

Spaziergang, 120.

H.

Haar (-s, -e), n., hair.

haben (hatte, gehabt), to have.

halten (ie, a), to hold.

Hammer (-s, "e), m., hammer.

Hand (-, "e), f., hand.

hängen (i, a), to hang.

Harmonie (-, -en), f., harmony.

hart, cruel.

hassen, to hate; as noun, Spaziergang, 131.

Haupt (-es, -er), n., head, summit.

Haus (-es, -er) n., house, race.

Hebel (-s, -), m., lever.

heben (o, e), to lift; sich heben, to rise.

Hecke (-, -n), f., hedge.

Heerzug (-s, -e), m., march.

heften, to fasten, attach.

heilig, sacred.

heimisch, native.

heiss, hot, burning.

heiter, clear, bright.

Held (-en, -en), m., hero, champion.

Helios, m., sun god, sun.

hemmen, to hinder, check, stop.

her, here.

herab*stürzen, to fall down.

heran*führen, to lead up, bring.

herauf, up.

heraus*stürzen, to rush out.

herbei*bringen (brachte, gebracht), to bring here, bring.

herbei*strömen, to stream hither.

Herbst (-es, -e), m., autumn.

Herde (-, -n), f., herd.

herein*blicken, to look in.

Hermes, m., Hermes; see Götterbote.

herrlich, glorious.

Herrscher (-s, -), m., ruler, commander.

her*stammen, to come.

hervor, forth, out.

hervor*treten (a, e), to step forth.

Herz (-ens, -en), n., heart.

herziethören, to deceive the heart.

heulen, to howl.

hier, here.

Himmel (-s, -), m., heaven, sky.

Himmelflamme (-, -n), f., blaze or flame of heaven.

himmelwärts, heavenward.

hin, there.

hinab*blicken, to look down.

hinab*stürzen, to fall down.

hinab*tauchen, sich, to plunge down, disappear.

hinauf, up.

hinauf*blicken, to glance upward.

hinaus, out.

hin*reizen (-i, i), to drag away.

hinter, behind, after.

Hintergrund (-es, -e), m., background.

hinweg*werfen (a, o), to fling or throw down.

Hirt (-n, -en), m., herdsman.

hoch, höher, höchst, high.

hoffen, to expect.

hoffnungslos, hopeless.

Höhe (-, -n), f., height.

hohl, decayed.

Hohn (-es), m., scorn.

Homer (-s), m., Homer.

hören, to listen.

hören, to hear.

Hörer (-s, -), m., hearer.

Horn (-es, -er), n., horn.

huldigen, to do homage, swear allegiance.

hupfen, to jump.

hüten, to tend, protect.

Hütte (-, -n), f., cottage.

I.

Ibykus, m., Ibykus.

ich, I.

ihr, pl., you.

immer, ever, always.

in, in, into

inhaltsschwer, full of meaning, significant, pregnant.

Innere, n., heart.

Insel (-, -n), f., island, isle

ionisch, Doric, Ionic.

irdisch, earthly, human; as noun
in pl., - Irdische, n., earthly things'
worldliness.

Iris (-), f., Iris.

irren, to wander, be deceived.

J.

jagen, to hunt.

jäh, suddenly.

Jahr (-er, -e), n., year.

jahrelang, for years, for ages.

Jahrhundert (-s, -e), n., century.

Jahrhundertlang, for centuries.

Jammer (-s), m., distress.

jammern, to lament.

jeder, jede, jedes, each.

jeglicher, jegliche, jegliches, every, each.

jener, jene, jenes, that, yonder.

jetzo, now

jetzt, now

Joch (-s, -e), n., pl. supports or props
(of a timber bridge).

Jubel (-s, -), m., loud rejoicing, festi-

vity.

Jugend (-), f., youth.

jugendlich, youthful.

Jüngling (-es, -e) youth man, youth.

SK.

Kahn (-s, -e), m., boat.

kalt, cold.

Kampf (-es, -e), m., contest.

karg, sparing, poor

Kaufmann (-s, pl. Kaufleute), m., merchant, tradesman.

kaum, scarcely, hardly.

Keim (-es, -e), m., bud.

keimen, to sprout.

kein, no, not any.

Kelch (-es, -e), m., calyx.

kennlich, knowable, distinguishable.

Kern (-es, -e), m., kernel.

Kette (-, -n), f., chain, slavery.

Kind (-es, -er), n., child.

kindlich, childlike.

Klage (-, -n), f., complaint, lament.

Klang (-es, -e), m., sound.

Klee (-s), m., clover.

klettern, to climb.

klimmen (-, -), o, or uk), to climb

Klippe (-, -n), f., cliff

Kluft (-, -e), f., gap, chit, abyss

Knäuel (-n, -n), m., boy

Knäuel (-e, -), m., vice

kochen, to boil

Kommen (k~~am~~m, o), to come.

König (-e, -e), m., king.

Können (k~~onn~~te, gek~~onn~~nt), to be able, have power.

Korinth (-e), m., Corinth; Korinthus, Latin form.

Körper (-e, -), m., body.

köstlich, dainty.

Kraft (-, -e), f., power, force.

kräftig, strong, powerful.

krähen, to crow.

Krahn (-es, ~~or~~ en, -, or en), m., crane, derrick.

Kranich (-es, -e), m., crane.

Kranichheer (-es, -), n., flock of cranes.

Kranichzug (-e, -e), m., flight of cranes, migration of cranes.

Kranz (-es, -e), m., wreath.

Kreatur (-, -en), f., creature.

Kreis (-es, -e), m., sphere, circle.

kreisen, to move in a circle, revolve
Kreislauf (-ee, -e), m., period, revolution,
periodical return.

kriegsrisch, warlike.

Krone (-, -n), f., top, coronal.

Kühlung (-, -en), f., coolness.

kühn, bold, daring.

Kummer (-s), m., trouble, sorrow.

kund, known, public.

Kunde (-, -n), f., information, news.

Kunst (-, -e), f., art.

künstlich, artful.

Kuppel (-, -n), f., dome, spire.

kurz, short.

Küste (-, -n), f., coast, shore.

L

leben, to refresh.

lächeln, to smile, smile upon one, smile
at one.

lachen, to laugh.

laden (u, a), to invite.

Lämmlein (-s, -), n., lambkin.

Lämpchen (-s, -), n., little lamp.

Land (-es), n., land, country.

Landesenge (-), f., isthmus.

ländlich, rustic, rural.

Landmann (-en, -er), m., farmer, country man.

Landschaft (-), f., landscape, scenery.

lang, long.

langsam, slow.

Larve (-, -n), f., mask.

lassen (ie, a), to let.

Last (-, -en), f., load, burden.

Lästerer (-s, -), m., scold, slanderer.

laubig (laubicht), leafy, leaved.

laufen (ie, au), to run.

Laura (-), f., Laura.

lauschen, to listen to.

laut, loud.

leben, to live.

Leben (-s, -n), m., life.

lebend, living; as noun Strancke, 36.

lebendig, quickly.

Lebenslampschimmer (-s, -), glimmer of the lamp of life.

ledig, free.

leer, empty.

legen, to lay, place, put.

Leiter (-, -n), f., scale (of music).

Leib (-es, -er), m., body.

Leichnam (-es, -e), m., corpse.
leicht, light.

Leier (-, -n), f., lyre.

leihen (ie, ie) to lend.

Lein (-es), m., flax

leiten, to lead, conduct.

Lende (-, -n), f., loin.

Lenz (-es, -e), m., spring.

Lerche (-, -n), f., lark

lernen, to learn.

licht, light.

Licht (-es, -er), n., light.

lichten, to clear up, become clear.

Lichter (-s, -), m., light.

Liebe (-), f., love, affection.

lieben, to love; as noun, Spaziergang 131.

liebenswürdig, worthy of love, amiable

lieblich, sweet, delightful.

Lied (-es, -er), n., song.

liegen (a, e), to lie, recline.

Linde (-, -n), f., linden tree.

Linie (-, -n), f., line, landmark.

Lippe (-, -n), f., lip.

locken, to lure.

lodern, to burn, blaze.

loh, blazing, burning.

Los (-es, -e), n., lot.

löschen, to extinguish.

los*drucken, to fire

lösen, to loosen.

los*ringen, to wring loose or off; sich

lo*ringen, to extricate one's self.

Löwe (-n, -n), m., lion.

Luft (-, -e), f., air

Luft Raum (-s, -e), m., atmosphere, air-filled space.

Lüge (-, -n), f., falsehood.

lügen (o, o), to tell a lie, deceive.

Lust (-, -e), f., pleasure.

lüstern, greedy, desirous.

lustig, merry, cheerful, gay.

Lustgesang (-es, -e), m., pleasure song.

M.

machen, to make.

Macht (-, -e), f., power, strength.

mächtig, powerful.

Mädchen (-s, -), n., girl.

Magnet (-s or -en, -e), m., magnet.

maien, to make May.

majestätisch, majestic.

man, one, they.

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man, one, they.

Manen, pl Manes, departed spirits.

Mann (-es, -er), m., man.

Mantel (-s, -), m., cloak.

Mark (-es), n., marrow.

Markt (-es, -e), m., market.

Mast (-es, -en), m., mast.

Mauer (-, -n), f., wall

Meer (-es, -e), n., sea

mehr, more, longer

mein, my.

meinen, to allude to, refer to.

Meißel (-s, -), m., chisel.

Melancholie (-), f., melancholy

melden, to announce, inform.

Melodie (-, -en), f., melody, tune.

Menge (-, -n), f., crowd.

mengen, sich, to mix.

Mensch (-en, -en), m., person, human being.

Menschengruft (-, -e), f., human grave.

Menschenstirn (-, -en), f., human brow or face.

Menschenwelle (-, -n), f., human wave.

Menschenhaltend, man sustaining.

Menschheit (-), f., mankind, humanity

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menschlich, human, humane.

Minerva (-), f., goddess of Wisdom, Minerva.

mischen, to mix, blend. sich mischen, blend.

Misbrauch (-es, -e), m., misuse.

misbrauchen, to misuse, abuse.
mit, with

Mitte (-), f., middle, midst.

Morder (-r), m., mould.

Moderhaus (-es, -er), m., house of clay.

modern, decaying, moulding.

mögen (mochte, gemocht) to be able;
with gern, to like, Kraniche, 178.

Mord (-es, -e), m., murder.

Mörder (-r, -), m., murderer.

Mörderhand (-e), f., murderer's hand.

Mühe (-, -n), f., trouble, care.

Mulciber (-s), m., god of fire, Vulcan.

Mumie (-, -n), f., mummy.

Mund (-es, -e), m., mouth.

munter, merry, gay.

mürbe, brittle.

müssen (musste, gemusst) to be obliged.

Mut (-es), m., courage, spirit.

Mutter (-, -), f., mother.

nach, at, in, toward, for, according to.

nachahmen, to imitate.

nachbarlich, neighborly, neighborlike.

nachblicken, to look after.

Nacht (-, -e), f., night.

nackt, bare, naked.

nah, näher, nächst, close, near.

Nähe (-), f., presence.

nahe, to approach, draw near.

nähren, sich, to nourish; with von, to live on.

Name (-ne, -er), m., name.

nämlich, the same, the very one.

Natter (-, -n), f., adder.

Natur (-, -en), f., nature.

Nebel (-s, -), m., mist, fog.

Nebelferne (-, -n), f., misty or undefined distance.

Nebelschein (-s, -e), m., misty splendor.

nehmen (a, genommen), to take.

neidisch, enviously.

neigen, to bend, incline.

nein, no.

Nelke (-, -n), f., carnation.

nennen (narrate, genannt), mention,
speak of, call.

nervig (nervigt), sinewy, sinewed.
neu, new.

nicht, not, no.

nichtig, empty, void

nichts, nothing.

nie, never.

nieder* sinken (a, u), to sink down.

nieder* fallen (ie, a), to fall down.

nieder* rauschen, to rush down.

nieder* reißen (i, i), to tear down,
demolish.

nieder* steigen (ie, ie), to descend.

nieder* stürzen, to throw down; sich

nieder* stürzen, to cast one's self down.

niedrig, low.

nimmer, never.

noch, still, yet.

Not (-, -e), f., need, want, necessity.

numidisch, Numidian.

nur, only.

O.

o, oh! O!

ob, whether.

oben, above

obgleich, though, although.

öde, waste, dreary.

Oleiv Baum (-es, -e), m., olive tree

öffnen, to open.

ohne, without.

Ohr (-es, -en), n., ear.

Olymp (-s), m., Olympus.

ordnen, to arrange, 'to set in order.

Ort (-es, -e and -er), place.

P.

Palast (-es, -e), m., palace.

Pantheon (-s, -s), n., Pantheon.

Pappel (-, -n), f., poplar.

Penaten, pl., f., household gods (of the Romans), Penates.

Perlenflut (-, -en), f., pearly or limpid flood.

Pfad (-es, -e), m., path.

Pfeil (-es, -e), m., arrow.

pflanzen, to plant.

Pflanzer (-s, -), m., planter, sower.

Pflug (-es, -e), plough.

pflügen, to plough.

Phocis, n., Phocis.

Pilot (-en, -en), m., pilot.
 Planet (-en, -en), m., planet.
 Planetenuhr (-, -en), f., Planet Time-
 piece.
 plötzlich, suddenly, abruptly.
 Pöbel (-s, -), m., rabble.
 Pol (-s, -e), m., pole.
 Pomp (-es, -e), m., pomp.
 Poseidon (-s), m., Neptune, Poseidon.
 prächtig, splendid, magnificent.
 prahlen, to boast, brag.
 prangend, splendid, gaudy.
 prüfen, to prove, try, scrutinize.
 Prytane (-n, -n), m., prytane.
 Puls (-es, -e), m., pulse.
 Purpurblut (-n), n., crimson blood.
 purpurisch, crimson.

2.

qualen, to worry, torment.
 Quellen (-es, -e), m., spring, source.

R.

Rache (-), f., revenge, vengeance.
 Rächen, to revenge, avenge.
 Rächer (-s, -), m., avenger

Rad (-es, -er), n., wheel.

raffen, to sweep.

ragend, distinguished, prominent.

Rand (-es, -e), m., edge.

rasch, swift.

rasend, raving, frantic.

rastlos, restless.

rauben, to rob.

Räuber (-s, -), m., robber, brigand.

rauh, rough.

Raum (-s, -e), m., room.

rauschen, to rush, rustle.

Rebe (-, -n), f., tendril, vine.

Recht (-es, -e), n., right.

reden, to speak.

Reide (-, -n), f., road, roadstead.

rege, active, industrious; as noun,

Spaziergang, 72.

Regel (-, -n), f., rule, principle.

regeln, to regulate, arrange.

regen, sich, to be stirring or active; to stir, move.

regenbogenfarbig, rainbow colored; as noun, Melancholie, 62.

Regenstrom (-s, -e), m., torrent.

reich, rich.

18
Reich (-es, -e), n., realm.

Reigen (-s, -), m., dance.

reihen, to rank, arrange; sich reihen,
to rank one's self.

rein, pure, innocent.

Reis (-ses, -ser), n., twig.

reißen (-i, i), to drag, pull

Reiz (-es, -e), m., charm.

reizend, charming.

retten, sich, to make one's escape.

Retter (-s, -), m., rescuer, saviour.

Reue (-), f., repentance, penitence.

Reuethränen, pl., f., tears of repentance.

Rhegium (-s), n., Rhegium

richten, to judge, direct.

Richter (-s, -), m., judge, magistrate

riechen (-o, o), to scent, perceive, find out.

Riesenmasz (-es, -e), m., gigantic size.

Rinne (-, -n), f., channel.

Rippe (-, -n), f., rib.

Riss (-ses, -se), m., cleft.

roh, rough

Rose (-, -n), f., rose.

Ross (-es, -e), n., horse.

rot, red.

rötlich, somewhat red, reddish.

rücken, to move; naher rücken, to approach.

Rücken(-s, -), m., ridge; rear.

Rückkehr (-), f., return.

Ruf(-es, -e), m., fame.

rufen(ie, u), to call

ruhen, to rest.

ruhig, peaceful, tranquil, calm.

Ruhm(-es), m., fame, renown.

rühmen, to commend, praise.

rühren, to stir, move, touch.

Rund(-es), n., circle.

S.

Saat(-, -en), f., seed.

sagen, to say.

Saite(-, -n), f., chord, string.

Saitenspiel(-s, -e), n., string-music, stringed instrument

sanft, gentle.

Sänger(-s, -), m., singer.

saugen(o, o), to absorb, imbibe.

Saugling(-es, -e), m., infant, babe.

Säule(-, -n), f., column, pillar.

säuselnd, rustling

sausen, to whiz, rush.

115
Szene (-, -n), f., scene.

schaffen (u, a), to create.

Schaft (-es, -e), m., shaft.

Schall (-es), m., ring, sound.

schallen (schallte or scholl, geschallt), to resound, ring.

Scham (-), f., modesty, shame

schändern, to disgrace, dishonor, spoil.

Schar (-, -en), f., flock.

Schatten (-s, -), m., shadow.

schattend, shadowing.

Schauder (-s, -), m., shudder, horror.

schauern, to shudder, feel dread of.

schauen, to look at.

schauerlich, horrible, gloomy.

Schaugerüst (-es, -e), n., stage.

scheiden (ie, ie), to separate.

schenken, to present, give.

schicken, to send.

Schicksal (-s, -e), n., fate.

schilen, to leer at, cast sheep's eyes at.

Schiff (-es, -e), n., ship.

Schilf (-es, -e), n., reed.

schimmernd, glimmering.

Schlacht (-, -en), f., engagement, battle.

Schlaf (-es), m., sleep.

stets, always, ever.

steuern, to steer, pilot.

still, quietly, gentle, quiet.

Stille (-), f., silence, quietness.

Stimme (-, -n), f., voice.

Stoff (-s, -e), m., material, substance.

stolz, proud.

Stoß (-es, -e), m., blow, stroke.

straflos, guiltless; as noun, Meinungs-
lie, 104, redemption.

Strahl (-s, -en), m., beam, ray.

strancheln, to stumble, to make a
false step.

starr (-es), m., steel.

Strahlenblick (-es, -e), m., radiant
glance.

strahlend, radiant.

Strahlensprünge (-, -n), f., radiant
sprung.

Strasse (-, -n), f., way, road.

streben, to strive.

Streif (-es, -e), m., strip of land, patch.

Streit (-es, -), m., strife.

stern, stern, severe.

Strom (-es, -e), stream.

strömen, to flow, gush.

Sprache(-, -n), f., speech, language.

sprechen (a, o), to speak.

springen (a, u), to spring.

spritzen, to play, spouter.

spröde, stubborn, cold.

Sprung(-e, -e), m., spring, bound, leap.

Spur(-, -en), f., track, trail.

Stab (-ee, -e), m., staff.

Stadt (-, -e), f., city.

Stamm (-ee, -e), m., race, family.

stammen, to be descended, be a descendant

Stapel (-e, -), m., emporium, mart.

stark, strong; as noun, Melancholie,

47.

Staub (-es), m., dust.

stunen, to be amazed or surprised.

Steg (-ee, -e), m., path.

stehen (stand, gestanden), to stand.

Steig (-ee, -e), m., path.

steigen (ie, ie), to rise, ascend.

steil, steep.

Stein (-s, -e), m., stone.

sterben (-a, o), to die.

sterblich, mortal.

Stern (-ee, -e), m., star.

sollen (sollte, gesollt), shall, must.

Sonne (-, -n), f., sun.

Sonnenaufgangsglut (-, -en), f., sunrise glow.

sonnenhelle, radiant, bright as the sun.

Sonnenlicht (-es, -es), n., sunlight.

spalten (spaltet, gespalten \approx gespalten), to cleave.

spannen, to bend.

sparsam, sparing, scanty, economical.

Sparta (-s), n., Sparta.

Spartanerland (-es, -er), n., Spartan's land.

spät, late.

Spaziergang (-es, -e), m., pleasure walk, stroll.

sperrn, to shut up, block up.

Spiegel (-s, -), m., mirror.

Spiegelwelle (-, -n), f., mirror wave, reflecting wave, crystal river.

Spiele (-es, -e), n., play, sport.

spielen, to play.

Spindel (-, -n), f., spindle, distaff.

spinnen (a, e), to spin.

110
Sehne (-, -n), f., string (of a bow).

sehnen, to long, yearn; as noun, die Macht des Gesanges, 41.

sein (war, gewesen), to be.

sein, his

seit, since.

selbst, self.

selig, blessed.

seltsam, singular, strange.

senden (sandte, or sendete, gesandt or gesendet), to send, hurl.

sich, himself, herself, itself, them-
selves.

sicher, safe.

sie, she.

Sieg (-ss, -e), m., victory, triumph.

Silberklar, silver clear.

Silberquell (-ss, -e), silvery spring.

singen (a, u), to sing.

sinken (a, u), to sink, drop.

sinrend, musing, thinking.

Sitte (-, -n), f., custom

sitzen (sas, gelesen), to sit.

Sklave (-n, -n), m., slave.

so, so thus.

Sohle (-, -n), f., sole.

Schuldbewusst, conscious of guilt; as
noun, guilty one.

Schütten, to pour, heap.

Schützen, to protect.

Schwank, tottering, unsteady.

Schwanken, to rock, shake, totter.

Schwarm (-es, -e), flock.

Schwärmer (-s, -), m., reveller.

Schwarz, black.

Schwärzlich, blackish.

Schweben, to wave; hover.

Schweifen, to roam about, curve.

Schweigen (-s), n., silence.

Schweigen (ie, ie), to be silent.

Schweigend, silent.

Schwelle (-, -n), f., threshold.

Schwellen (o, o), to swell, heave.

Schwer, serious, severe, hard.

Schwimmend, floating.

Schwinden (a, u), to vanish.

Schwingen (a, u), to swing.

Schwung (-es, -e), m., spring.

Schwur (-e, -e), oath, curse.

See (-, -n), f., sea.

Seele (-, -n), f., soul.

sehen (a, e), to appear, see.

113.
schlagen (u, a), to strike, beat.

Schlange (-, -n), f., snake, serpent.

Schlängelnd, winding, snake-like.
schlank, slender.

schleichen (i, i), to crawl, steal.

schleppen, to drag, take with difficulty.

Schlinge (-, -n), f., snare, trap.

schlingen (a, u), to wind, weave,
twine.

Schlucht (-, -n), f., hollow, cleft.

Schmach (-), f., disgrace, dishonor.
schmachtend, languishing.

Schmerz (-es, -ens), m., pain, grief.

Schmetterling (-es, -e), m., butterfly.

schnell, quickly.

schon, already.

schön, beautiful; as noun, Melancholic,

114.

Schranke (-, -n), f., limit.

schrecklich, frightful, dreadful.

schreckenbleich, pale with terror.

schreiten (i, i), to stride, step.

Schrift (-, -n), f., writing.

Schritt (-s, -e), m., step.

schroff, steep.

Schuld (-, -n), f., guilt.

Stufe (-, -n), f., step.

stumm, silent, mute.

stumpf, blunt, dull.

Sturm (-es, -e), m., storm, fury.

stürmen, to storm, rage.

Sturz (-es, -e), m., violent fall, ruin.

stürzen, to fall, throw; sich stürzen, to plunge.

Stütze (-, -n), f., support, prop.

suchen, to seek, search for.

Süd (-es), m., south.

sühnen, to atone for, expiate.

summen, to hum, buzz.

Sünde (-, -n), f., sin offence.

Sunderin (-, -), f., sinnier.

süß, sweet

Sykophant (-en, -en), m., sycophant.

Szene cf Scene.

T.

Tag (-es, -e), m., day.

tagen, to dawn.

Tagerwerk (-es, -e), n., daily labor or work.

Takt (-es, -e), m., time, measure.

Talent (-s, -e), n., talent, talented man.

tanz, to dance.

Tapete (-, -n), f., tapestry.

tauchen, to dip, plunge.

tauen, to melt, thaw.

tausend, thousand.

teilen, to share.

Tempel (-s, -), m., temple.

Teppich (-es, -e), m., carpet.

teuer, dear, precious.

Thal (-es, -er), n., valley.

That (-, -en), f., deed.

Thäter (-s, -), m., doer, culprit.

Theater (-s, -), n., theatre.

Theseus, m., Theseus.

Thor (-e, -e), n., gate, door.

Thor (-en, -en), m., fool.

Thräne (-, -n), f., tear.

Thron (-es, -e), m., throne.

Thun, Thun.

thun (that, gethan), to do.

tief, deep.

Tiefe (-, -n), f., depth.

Tier (-s, -e), n., animal, creature.

Tigerin (-, -en), f., tigress.

Timotheus, m., Timotheus.

Tod (-es, -e), m., death.

Todesbogen (-s, -), m., fatal bow.

tönen, to sound.

tot, dead; as noun, melancholie, 17.

töten, to kill.

Totennacht (-, -e), f., night of death.

Totenspeer (-s, -e), m^{2nd} n., dead man's lance.

tragen (u, a), to take, bear, wear.

Trank (-es, -e), f., drink.

Traube (-, -n), f., grape.

Trauerbühne (-, -n), f., stage, tragic scene.

Trauermiene (-, -n), f., sad look, sorrowful expression.

traulich, familiar, intimate.

Traum (-e, -e), m., dream, vision.

treffen (a, o), to hit, strike.

Trübsung (-, -en), f., repudiation

treten (a, e), to step, come.

trü, true, faithful.

Treue (-, -), f., fidelity, loyalty.

Tribunal (-e, -e), n., tribunal.

Tribüne (-, -n), f., tribune.

trinken (a, u), to drink.

Tropfen (-e, -), m., drop.

trotz, in spite of, notwithstanding.

trübe, sad.

trüben, to trouble, cloud.

175
Trog (-ee), m., deceit, fraud.

trügen (o, o), to deceive, delude.

Trümmer (pl. Trümmer), fragments
tückisch, spiteful, malicious.

Tugend (-, -en), f., virtue.

türmen, to pile up.

türmend, towering.

Tyrann (-en, -en), m., tyrant.

U.

üben, to practice, show

über, over.

überall, everywhere, throughout.

überraschend, surprise, astonishing

Ufer (-s, -), n., shore.

um, about, near, for.

umarmend, embracing.

umfassen (i, a), to encircle, surround.

umhauen, duell.

umsonst, in vain, vainly.

umwälzen, to roll, whirl; sich um*

wälzen, revolve.

umwinden (a, u), to wreath, entwine.

umwandeln, to walk round.

unabsehbar, immeasurable, unbound-
ed.

unbewept, unwept.

und, and.

unendlich, endless, infinite; as noun,
Spaziergang, 145.

unforschlich, inscrutable, impenetrable.

ungründet, unfathomed.

unermesslich, immeasurable, boundless.

ungeheuer, dreadful.

Ungeheuer (-es), n., violence, boisterous-
ness.

unglücklich, wretched.

Unschuld (-), f., innocence, purity.

unser, our.

unter, beneath, under.

untergraben (u, a), to destroy, under-
mine; to be destructive to.

V.

Vaterland (-es, -er), n., country, fatherland.

verändern, to change, vary.

verblenden, to blind, dazzle.

verborgen, secret; as noun, Kraniche, 148.

Verbrechen (-s, -), n., crime, offence.

verbreiten, to spread; sich, to spread it-
self.

verbunden, to unite in a league.

117.
verdammern, to condemn.

verderben (a, o), to perish.

Verderber (-s, -), m., spoiler, destroyer.

Verdienst (-es, -e), n., service.

verehren, to honor.

vereinen, to unite, join.

verfolgen, to pursue.

vergiften, to poison.

Vergötterung (-), f., deification.

Verhängnis (-es, -e), n., fate, destiny.

verknüpfen, to unite, connect.

verkünden, to announce, proclaim.

verkündigen, to announce.

verlassen, forsaken.

verlieren (o, o), to lose.

verloren, lost.

vermögen (vermochte, vermocht) to be able.

verneinen, to forbid.

Vernunft (-), f., reason, understanding.

Verrat (-s), m., treason.

Versammeln to assemble, meet.

Verschlingen (a, u), to twist, entangle, tangle; to swallow up, devour.

verschwinden (a, u), to vanish, disappear.

1. 8
versiegen, to dry up.

versilbern, to silver

versinken (a, u), to sink, be swallowed up.

versöhnen, to reconcile, propitiate, appease

Verstand (-es), m., meaning, sense.

Verständig, intelligent, wise; as noun
die Worte, 17.

verstehlen, secretly, furtive.

verstoßen (i, o), to turn away, repel, turn out.

verstummen, to grow dumb or speechless;
as noun, Spaziergang, 160.

vertrauen, to trust or confide in, rely on.

vertraulich, familiar.

vertraut, trusty, familiar.

verstummen, to be silent.

Verwesung (-, -en), f., decomposition, putrefaction.

verwogen, desperate.

verzehren, to consume, eat.

vielfach, various, manifold.

vielleicht, perhaps.

Volk (-es, -er), n., people.

voll, filled.

vollbringen (vollbrachte, vollbracht), to accomplish.

von, on, from, of, by.

vor, before.

vorbei*wallen, to move past, flow

Vorhang (-er, -e), m., curtain.

Vornehm, grand, distinguished.

vorüber*fliehen (o, t), to pass by.

vorüber*ziehen (zog, gezogen) to move past, leave.

Or.

wachen, to watch over.

wachsen (u, a), to grow, increase.

Wächter (-s, -), m., watch, keeper.

wagen, to dare, venture; as noun, Alpenjäger, 21.

Wagen (-s, -), m., chariot.

Wahl (-, -en), f., choice.

Wahn (-s), m., fancy, delusion.

wahr, true, real.

während, while.

Wahrheit (-, -en), f., truth.

Wald (-er, -er), m., wood.

wallend, heaving.

walten, to rule.

wandeln, to change, wander.

- Wanderer (-s, -), m., traveller.
wandern, to wander, travel.
Wange (-, -n), f., cheek.
Wangeröte (-), f., flush of the cheek.
wanken, to waver.
wannen, whence.
Wärme (-), f., warmth, heat.
warnen, to warn, advise.
warten, to wait.
was, why, what.
wehen, to move.
Wechsel (-s, -), m., change.
wechseln, to change.
wecken, to waken, awaken, rouse.
Weg (-es, -e), m., way.
weg, look out!
weg[†] betrügen (o, o), to cheat out of.
weh, alas
wehen, to blow.
wehren, to prevent, forbid.
Weib (-es, -er), n., woman.
weichen, to soften.
weihen, to consecrate, sanctify.
weinen, to weep, cry.
weise, wise, prudent.
Weise (-n, -n), m., sage, philosopher.

Weise (-, -n), f., melody, strain.
weit, far.

weithin, distant, remote.

Welle (-, -n), f., wave.

Welt (-, -en), f., world.

Weltall (-es), n., universe.

Weltgewimmel (-s), n., crowding hu-
manity.

wenn, if; when.

wer, who.

werden (ward or wurde, georden),
to become.

werfen (a, e), to scatter, cast.

Werk (-es, -e), n., work.

Wert (-es), n., worth, value.

Wesen (-s, -), n., being.

West (-es, -e), m., west-wind.

wider, against.

Widerhall or Wiederhall (-es), m., echo,
re-echo.

widerstehen (-stand, -gestanden) to re-
sist.

wie, as, as if; how.

wieder, again.

wieder*finden (a, u), to find again.

wieder*holen, to repeat.

wiegen, to rock, lull; sich wiegen, to rock one's self.

wiegen (o, o), to weigh.

Wiese (-, -n), f., meadow.

wild, wild.

Wildnis (-, -e), f., wilderness.

Wille (-ne, -n), m., will.

wimmeln, to be crowded, to be filled.

wimmern, to moan, lament.

Wind (-es, -e), m., wind.

Windschnelle (-), f., swiftness of the wind.

winken, to beckon, nod.

Wintersturm (-es, -e), m., winter storm.

wirbeln, to whirl.

wirken, to work, weave.

wirklich, really, indeed.

witlich, hospitable.

wissen (wusste, gewusst), to know.

wo, where.

Woge (-, -n), f., wave, billow.

wogen, to wave, float.

woher, from whence, whence.

wohl, well.

Wohnung (-, -en), f., dwelling house.

Wolke (-, -n), f., cloud.

wollen, to wish

wollustvoll, delightful.

woraus, by, out of, whence.

Wort (-es, "er or -e), n., word.

wuchern, to practice usury.

Wunde (-, -n), f., wound.

Wunder (-s, -), n., wonder, astonishment, miracle.

wundern, to wonder at, be surprised

Wunsch (-es, "e), m., desire, wish.

Würger (-s, -), m., murderer, destroyer.

Wurzel (-, -n), f., root.

Wüste (-), f., desert, wilderness.

Wut (-), f., rage, madness.

Z.

Zählen, to count.

Zahn (-s, "e), m., tooth.

zart, soft, tender.

Zauber (-s, -), m., charm.

Zeichen (-s, -), n., sign, token.

Zeit (-, -en), f., time

zerbrechen (a, o), to snap, break to pieces.

zerreißen (i, i), to rend, lacerate.

zerrinnen (a, o), to melt, disappear.

zeugen, to witness, testify.

ziehen (zog, gezogen), to withdraw, to attract the public, draw.

Zimmer (-s, -), n., room.

Zinke (-, -n), f., summit.

Zins (-es, -en), m., interest.

Zirkel (-s, -), m., circle.

zeichnen, to hiss, fig.

zittern, to tremble.

zu, to, at, in.

zünftig, proper, discreet.

Zufall (-s, -e), m., chance.

Zug (-es, -e), m., feature, lineament.

Zügel (-s, -), m., rein.

Zukunft (-), f., future.

zurück*bleiben (ie, ie), to remain behind.

zurück*führen, to lead back.

zurück*geben (a, e), to give back, return.

zurück*kehren, to return, come back.

zurück*nehmen (a, o), to take back, take away.

zusammen, together.

zusammen*schwören (o or u, o), to swear together, conspire.

zusammen*wohnen, dwell or live together.

zuschlagen (u, a), to strike.

Zweck (-es, -e), aim, end.

zwei, two.

Zweifeln, to doubt

Zweig (-es, -e), m., branch.

zwischen, between.

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